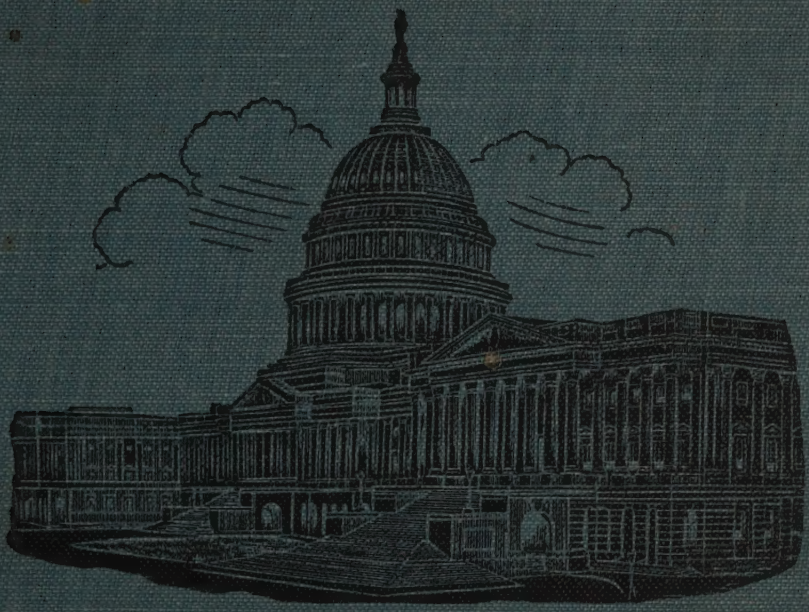

# THE CAPITOL EDITION

THE NATIONAL CAPITOL—EAST FRONT

1907
$2.00

# THE NATIONAL CAPITOL

## ITS ARCHITECTURE ART AND HISTORY

BY

GEORGE C. HAZELTON, JR.

AUTHOR OF "MISTRESS NELL," ETC.

*ILLUSTRATED*

"Ah, to build, to build!
That is the noblest art of all the arts."

*Longfellow's "Michael Angelo."*

NEW YORK

J. F. TAYLOR & COMPANY

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and
HOWARD F. KENNEDY

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New York

*Published January, 1907*

# PREFACE

In presenting this book to the public, it is deemed just to say that the idea of writing a history of the Capitol was first urged upon the author by Captain Howard F. Kennedy, and that, in the preparation of the work, he has collaborated by furnishing facts and data collected by him during his long association with the building, and embraced in his lecture, familiar to tourists and many others.

This production is submitted to the public with the hope that it may merit a generous welcome at their hands. If it fails to enlarge the scope of information already accumulated by other writers, or to awaken in the minds and hearts of the people greater interest and pride in their Capitol—the great forum of the law-making power of the government—such a result cannot be attributed to a want of careful research or long-continued faithful labor.

To the student and lover of architecture, it is hoped that these pages may light the way the builders took from the first foundation stone to the last and crowning piece upon the dome; to the lover of art and to the student of history, oratory and statesmanship, that they may serve as a key of intelligence by which to read the story of the nation upon the walls of her classic edifice, and to unravel its mysteries and reveal its hidden glories. But, above all, it is most desired that the volume shall present a somewhat comprehensive view of the grandeur of the National Capitol and its true character as an expression of the development of free government and the progress of American civilization.

Manuscript correspondence between the early Presidents, Commissioners, architects and contractors, in the archives of the War Department, plans in the Architect's office and files of old newspapers in the Library of Congress, have been examined by the author, and are the authority for much of the text; *Annals*, *Globes*, *Records*, *Secret Journals*, *American State Papers*, and manuscript letters also in the possession of the government and of individuals have been assiduously sought and read. An effort has been made to tell the story of the Capitol, its architecture and art, so far as possible, through the light of historical events and individual biography, as more likely to reveal correctly the human side of the great national structure; and if the author has allowed a little moss to cling to the old stones, it is because he believes that in romance and tradition much of their most delightful truth lies hidden.

G. C. H., Jr.

Washington, D. C., 1897.

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# THE NATIONAL CAPITOL

## CITY OF WASHINGTON

In fancy now, beneath the twilight gloom,
Come, let me lead thee o'er this "second Rome!"
Where tribunes rule, where dusky Davi bow,
And what was Goose-Creek once is Tiber now:—
This embrio capital, where Fancy sees
Squares in morasses, obelisks in trees;
Which second-sighted seers, e'en now, adorn
With shrines unbuilt and heroes yet unborn,
Though naught but woods and Jefferson they see,
Where streets should run and sages *ought* to be.

TOM MOORE.

IN the old days all roads led to Rome: to-day all roads lead to Washington. The eyes of the world are upon her great Capitol: the poor look to it as the bulwark of liberty and prosperity; the rich for protection of vested rights; the savage for learning and assistance; the jurist for law; the politician as the goal of his ambition; the statesman for the science of progressive government; the diplomat as the place wherein to play the game of nations; and the sovereigns of Europe in apprehension, for on its walls is written in blood: "The divine right of kings is the divine right of the people." It is the abode of the Goddess of Freedom in the New World.

No matter from which direction the pilgrim approaches the Federal City, whether by land or by water, the white dome of the National Capitol, that shrine of the world's oppressed, is almost the first sight to gladden his eye.

We have but to glance at the map of the globe, to see that Babylon, Nineveh, Tyre, Carthage, Constantinople, Venice, St. Petersburg, London, Paris, New York, Chicago and most of the other great cities of ancient and modern times have sprung up upon the low lands near the sea, or upon some of its great tributaries, where they have been nourished by commerce. Washington, too, stretches back from the banks of a great tributary, but it was not, like most of these, chance-directed in its line of growth, though the original intention of the President, the Commissioners and the engineers has in part

miscarried. Nor was it, like others, planned by some potentate for his own delectation and power. It is the only city designed for the capital of a nation which has been projected practically in a wilderness in accordance with pre-arranged plans dictated by the will of the people themselves through their representatives.

Even before the Constitution was adopted, in 1785, a commission had been appointed by Congress with power to select upon the Delaware a site for a national capital, and to make contracts for the erection of a suitable President's house, houses for the Secretaries and a Federal House; but this commission had taken no action.

The **District of Columbia** was established under the 8th Section and 1st Article of the Constitution of the United States: "Congress shall have power to exercise exclusive legislation in all cases whatsoever, over such district (not exceeding ten miles square) as may, by cession of particular States, and the acceptance of Congress, become the seat of the government of the United States." In pursuance of this provision, the State of Maryland passed, December 23, 1788, "An act to cede to Congress a District of ten miles square in this State, for the Seat of the Government of the United States." The State of Virginia patriotically followed, December 3, 1789, with "An act for the cession of ten miles square, or any lesser quantity of territory within this State to the United States in Congress assembled, for the permanent seat of the General Government."

The final step was taken on the 16th of July, 1790, when President Washington, then in his first term of office, signed the Senate bill establishing the future seat of government upon the banks of the Potomac. Yet even this act left indefinite the location of the District, save that it must be between the mouths of the Eastern Branch and the Connogochegue. The President was to appoint three Commissioners, who, under his direction, were to survey, and, by proper metes and bounds, define and limit the required territory. These Commissioners, or any two of them, were given power also to purchase or accept such quantity of land as the President thought proper for the use of the United States, and were to provide "suitable buildings for the accommodation of Congress, and of the President, and for the public offices of the government" prior to the first Monday in December, 1800; but all according to such plans as the President should approve. The only substantial limitation made by the law was that the sites for the public buildings should be upon the eastern or Maryland side of the river. To defray the expenses of such purchases and buildings, the President was "authorized and requested to accept grants of money." On the above date, the seat of government and all its offices were to be removed to the new District. Meanwhile, they were to remain in New York until December, 1790, after which they were to be located in Philadelphia.

This action of Congress was the culmination of a long and acrimonious debate springing from State jealousy and personal feeling, in which the interests of New York and Germantown were vigorously presented, together with locations upon the Susquehanna and the Delaware. The meager reports of the prolonged contest in the early annals of Congress are interesting and instructive, revealing, as they do, the primitive condition of the country at that time, the bitter sectionalism which prevailed, and the ignorance of the best minds regarding the topography of the States, together with their inability to anticipate the facilities for quick communication, transportation and commerce in store for the infant Republic. Madison, Ames, Sherman, Lee and others were active in debate. Mr. Burke "thought a populous city better than building a palace in the woods"; while Mr. George Thatcher, the witty and learned representative from Massachusetts, exclaimed, with some degree of impatience at the debate, that "it was not of two paper dollars' consequence to the United States whether Congress sat at New York, at Philadelphia, or on the Potomac."

Jefferson in his ana records a bit of inside history regarding the final settlement of the controversy by Congress in favor of the Potomac, and only the growth of the city and its grandeur to-day compensate for the somewhat doubtful means by which, according to his record, that end was secured. To aid Alexander Hamilton in his pet hobby, a bill for the assumption by the general government of the debts contracted by the various States during the Revolution, amounting to $20,000,000, he invited certain Congressmen to dine. The host does not record whether it was before or after the wine that the compromise was reached, but certain it is that at that feast votes for the assumption of the State debts were pledged by Representatives of the Southern States in exchange for votes from the Eastern, or creditor States, to establish the seat of government permanently upon the banks of the Potomac.

The influence of the President also had been a powerful factor in favor of the Potomac; and, though empowered with discretion to select any site within one hundred and five miles of the river's windings, beginning at Williamsport, seven miles above Hagerstown in Maryland, all must agree with Mr. Spofford, the Librarian, that "Washington, with that consummate judgment which distinguished his career, fixed upon just the one spot in the entire range of the territory prescribed by Congress which commanded the threefold advantages of unfailing tide-water navigation, convenient access from Baltimore and the other large cities northward, and superb natural sites, alike for public buildings and for the varied wants of a populous city."

Almost immediately, the President appointed Thomas Johnson and Daniel Carroll of Maryland and David Stuart of Virginia as Commissioners; and, no doubt, gave specific directions for surveying and laying off the tract of land for the seat of government, as he was more familiar with the region than

most of his contemporaries. The first survey above tide-water on the Potomac had been made by himself, with a party of friends, in a "piroque," or canoe, described by G. W. P. Custis as "hollowed out of a great poplar tree, hauled on a wagon to the bank of the Monocacy, and there launched."

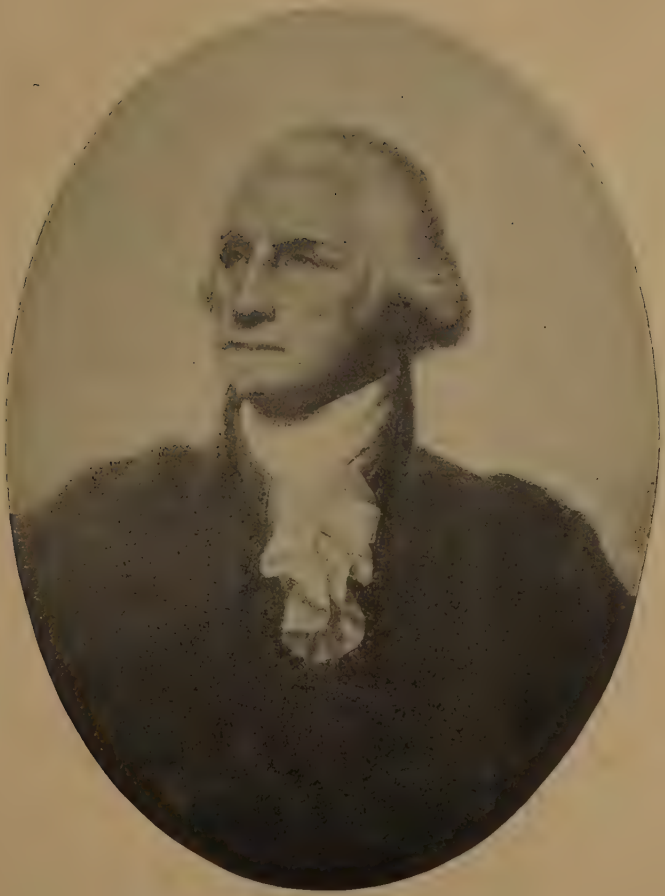
Wise, however, as he was in the choice of the site, it is noticeable that Washington selected it as near as possible, under the act, to his own home at Mount Vernon; and in the amendment of March 3, 1791, his hand can be plainly seen. This, while it still limited the erection of the public buildings to the Maryland side of the Potomac, allowed a portion of the district to be located below the Eastern Branch and above the mouth of Hunting Creek, so as to include a convenient part of the Branch and the town of Alexandria.

The great man watched with anxiety over the founding of the Federal City, which was to bear his name, and with eagerness hastened the erection of its government buildings, as if with them to anchor public interest to the spot on which his hopes raised a city whose destiny was to be kindred to the growth and grandeur of a nation of the people. Himself a Federalist, he doubtless foresaw as well, in this one Capitol, an ultimate recognition of Federal supremacy, and, in a perfect union, respectful alike to State and nation, a government strong enough to protect itself and its every citizen.

Perhaps no greater obstacle opposed the path of President Washington than the old Scotch proprietor, David Burns, who owned a tract of six hundred and fifty acres in the heart of the proposed city. He refused to part with his plantation, which was known as the "Widow's Mite," upon any terms. To Washington's most patriotic appeals he is said to have irritably replied: "If it had not been for the Widow Custis and her niggers, you would never have been anything but a land surveyor, and a very poor surveyor at that." He was compelled, in the end, however, to yield to the public interest. On March 30, 1791, nineteen of the principal proprietors signed the agreement, which was accepted by the Commissioners on the 12th of the next month:

"To convey in trust * to the President of the United States, or Commissioners, or to such person or persons as he shall appoint, by good and sufficient deeds in fee simple, the whole of our respective lands which he may think proper to include within the lines of the federal city, for the purposes and on the conditions following: The President shall have the sole power of directing the federal city to be laid off in what manner he pleases. He may retain any number of public squares he may think proper for public improvements or other public uses; and lots only which shall be laid off shall be a joint property between the trustees on behalf of the public and each present proprietor, and the same shall be fairly and equally defined between the public and the individuals. As soon as may be the site

* The several trustees named in the deeds, dated on or about June, 1791, were "Thomas Beall, of George, and John M. Gantt, and the survivor of them, and the heirs of such survivor."



WASHINGTON

*By Rembrandt Peale*

shall be laid off. For the streets the proprietors shall receive no compensation, but for the squares or lands in any form which shall be taken for public buildings or any kind of public improvements or uses the proprietors whose lands shall be taken shall receive at the rate of £25 per acre to be paid by the public."

**Peter Charles L'Enfant,** a civil engineer who came to this country about 1777, was employed by President Washington's direction to prepare plans for the proposed city. He had become a major in the Engineer Corps during the war for Independence, and later had followed the seat of government successively from New York to Philadelphia, and thence to Washington. L'Enfant carefully "viewed the ground on horse-back" with the President and Commissioners, and in a report handed personally to Washington in Georgetown on the 26th of March, 1791, enthusiastically indorsed, in somewhat Franco-English, the location as a site for the capital of a "mighty empire":

"After coming upon the hill from the Eastern Branch ferry the country is level and on a space of above two miles each way present a most eligible position for the first settlement of a great city and one which if not the only within the limits of the Federal Territory is at least the more advantageous in that part laying between the eastern branch and Georgetown.

". . . On that part terminating in a ridge to Jenkin's Hill and running in a parallel with and at half mile off from the river Potowmack separated by a low ground intersected with three grand streams,—many of the most desirable position offer for to errect the publiques edifices thereon—from these height every grand building would rear with a majestick aspect over the country all round and might be advatageously seen from twenty miles off which contigous to the first settlement of the city they would there stand to ages in a central point to it, facing on the grandest prospect of both of the branch of the Potowmack with the town of Alexandry in front seen in its fullest extant over many points of land projecting from the Mariland and Virginia shore in a maner as add much to the prospective at the end of which the cape of great hunting creek appear directly were a corner stone of the Federal district is to be placed and in the room of which a mejstick colum or a grand Pyramid being erected would produce the happyest effect and completely finished the landskape. . . .

"Then the attractive local will lay all Round and at distance not beyond those limits within the which a city the capital of an extensive empire may be delineated."

The corner-stone of the Federal District, spoken of by L'Enfant, was laid by the Commissioners with appropriate ceremonies on the 15th day of April at Hunter's Point, just south of Alexandria. In the following month, Trumbull, the artist, visited Georgetown, where he found the Frenchman busy with his plans; and together they rode over the ground on which the city has since been built. "Where the Capitol now stands was then a thick wood." Jefferson had furnished L'Enfant with maps of many foreign cities, which he had collected in travel. The engineer's mind, however, dwelt more fondly on the work of Le Nôtre in dearly beloved France, and drawing his principal

inspiration from Versailles, a city remarkable for the regularity and beauty of its construction, for its three grand avenues of Paris, St. Cloud and Sceaux, diverging from the Place du Chateau, and for its magnificent palace and gardens designed by Louis XIV. for himself and his court, he furnished plans for the broad avenues, vistas, streets and parkings which to-day make Washington the admiration of visitors, and, in truth, "The City of Magnificent Distances."

The site selected for the Capitol, which is called "Congress house" by the French surveyor in his original map, was upon the Cern Abby Manor, owned by Daniel Carroll. This map gives the latitude of Congress House as 38° 53′ N., and the longitude as o° o′.* In his observations, placed upon his manuscript map by L'Enfant himself, is the following paragraph: "In order to execute the above plan, Mr. Ellicott drew a true meridional line by celestial observations which passes through the area intended for the Congress house; this line he crossed by another due East and West, which passes through the same area. These lines were accurately measured, and made the basis on which the whole plan was executed. He ran all the lines by a Transit Instrument, and determined the acute angles by actual measurement, and left nothing to the uncertainty of the compass."

In placing the Capitol, where it now stands, on the brow of a hill which rises eighty-eight feet above the river, its projectors doubtless contemplated as the principal site for the future city the plateau to the eastward—presenting, as it did, beautiful and ample building sites, and commanding a far more extensive view than the Capitoline Hill in Rome, with which it is scarcely comparable otherwise than in name. It is recorded, however, that, even in the early days of the District of Columbia, speculators in real estate were potent, and this seems to be verified by a letter from Washington, written to the Commissioners from Philadelphia on November 17, 1792: "I agree with you in opinion that ground in such eligible places as about the Capitol and the President's house, should not be sold in squares, unless there are some great and apparent advantages to be derived from specified buildings—immediate improvements, or something which will have a tendency to promote the advancement of the city. The circumstances under which Mr. Blodget bid off the square near the Capitol, were such as occur at almost every public sale,—and, in that instance his having done so appeared very proper for the interest of the public. I agree however with you that it wou'd be best for the circumstance, not to be generally known." The value of land in the vicinity of the Capitol was so enhanced that improvements were forced, for the most part, in the opposite direction, of the north and northwest; and

* The latitude of the Capitol is 38° 53′ 20.4″ north; the longitude 77° 00′ 35.7″ west from Greenwich.

thus it happens that the Capitol presents the curious spectacle of having its rear façade, rather than its imposing front, toward the wealthier and more extended portion of the city.

It was L'Enfant's expressed intention to render impossible in Washington such barricading of streets as had proved destructive to Paris during her revolutionary uprisings. From the Capitol, principal avenues radiate like the spokes of a wheel, commanding all approaches as to a fortress. Here center also North, South, East and West Capitol Streets, the last of which, however, is merged and lost in the public grounds, known as the "Mall," which extend in that direction to the river. In a letter of September 9, 1791, to L'Enfant, the Commissioners say that they have "agreed the streets be named alphabetically one way and numerically the other, the former divided into north and south letters, the latter into east and west numbers from the Capitol." They decide further "that the federal District shall be called the 'Territory of Columbia,' and the Federal City 'The City of Washington.'"

History to-day gives to L'Enfant full credit for the genius of arrangement displayed in his original plan of the Federal City. Unfortunately, however, the qualities of his temperament made it impossible for the authorities long to brook his erratic ways, or to allow him personally to carry out his grand conception. His first material disagreement with the Commissioners arose from the lawless way in which he demolished a house that Mr. Carroll of Duddington was then constructing on the site of one of his proposed streets. The arbitrary procedure of the engineer, who evidently looked upon himself as possessed of military power and accountable to no one where his theories of art were concerned, is well revealed by a letter of December 8, 1791, from the Commissioners to Mr. Jefferson, wherein they complain that, as the house was "nearly demolished before the Chancellor's injunction arrived, Mr. Carroll did not think it worth while to have it served, trusting perhaps that our directions expressly forbidding their further proceedings in it would have been attended to. We are sorry to mention that the Major, who was absent at the time we issued them, paid no attention to them but completely demolished it on his return." The President also became out of patience with this defiance of the procedure of law: "I did not expect to meet with such perverseness in Major L'Enfant, as his late conduct exhibited."

The more immediate rupture, however, which led to the loss of his position by the engineer, was the persistent way in which he refused to surrender his plans for public inspection in order that sales of city lots might be conducted in accordance with them. His grounds, no doubt sincere, but impracticable where money had so to be secured to the Commissioners for the erection of federal buildings and the maintenance of the local government, were that purchasers "would immediately leap upon the best land in his vistas and architectural squares, and raise huddles of shanties which would permanently

embarrass the city." On the 14th of March, 1792, the Commissioners write to L'Enfant from Georgetown: "We have been notified that we are no longer to consider you as engaged in the business of the federal City." In the same letter, they tender him five hundred guineas and a city lot for his past services, whenever he shall desire to apply for the same; but to this his pride would not stoop. He was afterwards employed for a short time at Fort Mifflin, in 1794, and in 1812 declined an appointment as Professor of Engineering at West Point. He was a member of the Society of the Cincinnati, and the designer of its badge.

"He was a favorite with Washington," writes Ben: Perley Poore, "but Jefferson disliked him on account of his connection with the Society of the Cincinnati, and availed himself of his difficulty with the Commissioners to dis-charge him. The Major then became an unsuccessful * petitioner before Congress for a redress of his real and fancied wrongs, and he was to be seen almost every day slowly pacing the Rotunda of the Capitol. He was a tall, thin man, who wore, towards the close of his life, a blue military coat, buttoned quite to the throat, with a tall, black stock, but no visible signs of linen. His hair was plastered with pomatum close to his head, and he wore a napless high beaver bell-crowned hat. Under his arm he generally carried a roll of papers relating to his claim upon the government, and in his right hand he swung a formidable hickory cane with a large silver head."

A life of great qualities was thus passed, for the most part, in retirement from active endeavor, because of an inability to take the American world as he found it and to deal with men as men. The proud French spirit passed away June 14, 1825. He was then residing on the Chellum Castle estate, in the vicinity of Bladensburg, where Dudley Diggs had given him a home, and where, beneath a little mound of myrtle in the garden, with no monument or inscription save an ancient cedar to mark the spot, he found a grave. The story goes that, at his death, the plan of the city of Washington was found upon his breast. Some day this man, who had not even ground he could claim for burial, will be honored with a statue in the city which owes so much to his genius.

"The enemies of the enterprise," writes Washington at the time of the Frenchman's dismissal, with apprehension for the city's welfare, "will take advantage of the retirement of L'Enfant to trumpet the whole affair as an abortion." The President's fears were not well founded, however; for, in **Andrew Ellicott,** the young surveyor from Pennsylvania who as L'Enfant's assistant had done the most of the work in the field, was found an able suc-

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* We find that by act of May 1, 1810, P. C. L'Enfant received $1,394.20 (which was the sum of $666⅔ with legal interest from March 1, 1792) as a compensation for his services in laying out the city of Washington.

cessor, though his relations with the Commissioners, like L'Enfant's, were anything but harmonious.

Ellicott was directed to "prepare a new plan for publication, using material gathered and information acquired while acting surveyor." The original plan by L'Enfant had been sent to the House by Washington on December 13, 1791, but afterwards withdrawn. Ellicott's plan, purporting to be the result of actual survey, contained many alterations, though its difference from the plan of the French engineer was not of such a character as to take from L'Enfant the credit of the design. It was finished in 1792, and engraved by Washington's order, in October of that year. It is said that L'Enfant, who was then in that city, when he saw that the scroll upon the "Philadelphia" map did not bear his name as its author, and that by his own hand, as shown in a former paragraph, Ellicott's name appeared upon it, left the engraver's office in disgust and would have nothing more to do with the matter. This was for a long time the only engraved map, and was followed by the Commissioners in all operations of the city, so far as practicable; "but the city not having been surveyed, and this plan being partly made from the drafts of L'Enfant, and partly from materials possessed by Ellicott," as they tell us, many spaces of ground were found to be neither in a street nor public square, and were added to the plan and divided into building lots, while "the actual survey had another apparent effect; it occasioned many squares to be laid in the water, being governed by the channel, and to insert other squares between the apparent water-squares and the river." These alterations were incorporated into a plan in the Commissioners' office, which, however, was neither engraved nor published. The consequence was that many disputes arose among the Commissioners, the original proprietors and the purchasers,—the first claiming their own plan to be correct, others L'Enfant's plan, and still others the engraved plan, which had been widely circulated throughout the United States and in Europe to entice investment. The differences led the trustees to refuse to convey the public grounds, though ordered by President Adams; and, finally, on April 8, 1802, a committee of the House recommended the printing of the Commissioners' map and the giving of lieu lands where warranted.

President Washington, in a letter to the Commissioners, dated February 20, 1797, throws some light on the history of these early maps. "That many alterations have been made from L'Enfant's plan by Major Ellicott, with the approbation of the Executive, is not denied; that some were deemed essential, is avowed; and, had it not been for the materials which he happened to possess, it is probable that no engraving from Mr. L'Enfant's draught ever would have been exhibited to the public; for, after the disagreement took place between him and the Commissioners his obstinacy threw every difficulty in the way of its accomplishment. To this summary may be added, that

Mr. Davidson * is mistaken if he supposes that the transmission of Mr. L'Enfant's plan of the city to Congress was the completion thereof; so far from it, it will appear, by the message which accompanied the same, that it was given as matter of information only, to show what state the business was in, and the return of it requested; that neither House of Congress passed any act consequent thereupon; that it remained, as before, under the control of the Executive; that, afterwards several errors were discovered and corrected, many alterations made, and the appropriations, except as to the Capitol and President's house, struck out under that authority before it was sent to the engraver, intending that work, and the promulgation thereof, were to give the final and regulating stamp."

Ellicott's supervision, too, of the mapping and laying out of the city was brief. On the 23d of December, 1793, the Commissioners write complainingly to the President: "Major Ellicott after his absence great part of the summer and all the fall, as we hear in other service, returned to us in the winter, we do not accept his farther service. The business we believe was going on full as well without him"; and, again, on January 28, 1794: "We discharged him at our last meeting." Yet Ellicott must have been a man of talent; for in after years he achieved some distinction in the world of science, holding the professorship of Mathematics at West Point from 1812 until the time of his death, and this in spite of the fact that he and the Commissioners could not agree.

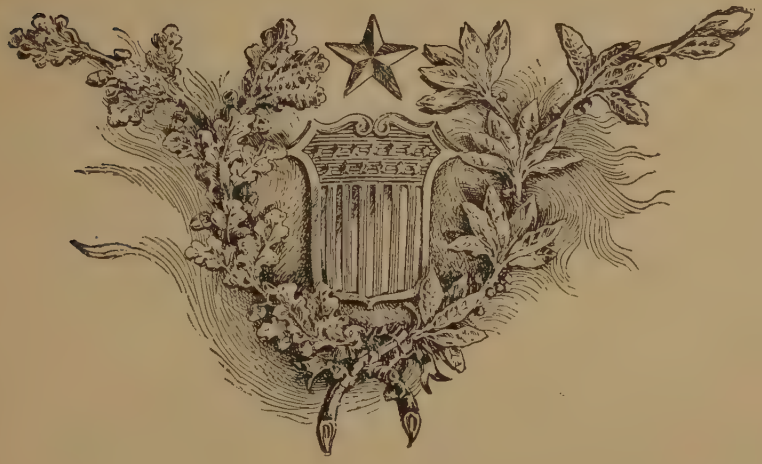
In contemplating the growth of the Federal City, it is amusing and instructive to read a letter of the Commissioners as late as the 19th of April, 1794, to Captain Ign$^{s}$ Feswick, revealing, as it does, some of the difficulties in the way of building a city in the woods: "We were surprised yesterday to see the preparation for planting corn in Carrollsburgh. We cannot by silence give room to collect that, we give any consent and countenance to it. . . . We do not imagine that the oats will be productive of so great inconvenience and as to those sowed we shall say nothing of them but we flatter ourselves that on reflection you will desist from planting Carrollsburgh in corn for it is certainly improper and injurious to the interest of the public and individuals."

On July 9, 1846, Congress passed an "act to retrocede the County of Alexandria in the District of Columbia to the State of Virginia," the Legislature of that State having previously passed an act for its acceptance. Thus that portion of the land on the Virginia shore of the Potomac became again the property of that State; that which remains in the District of Columbia to-day belonged originally only to the domain of Maryland.

Such is the story, briefly told, of the laying out of the Federal District,

* The Commissioners state: "Mr. Davidson's object is to obtain additional property within the President's square."

which until 1846 was ten miles square, and of the planting of the beautiful Federal City of which to-day the whole nation is proud, and which, by its artistic advancement, is rapidly commanding the admiration of the world. By the building of the capital of the States upon its banks, the Potowmak has fulfilled the Indian prophecy in its name: "The river of the meeting of the tribes."



## EARLY PLANS AND ARCHITECTS

THE site for the legislative halls having been selected to the satisfaction of the President, the question of plans suitable to a building for the occupation of Congress took up the attention of the public authorities. In a letter of March 8, 1792, to David Stuart, one of the Commissioners, Washington writes:

"The doubts and opinions of others with respect to the permanent seat have occasioned no change in my sentiments on the subject. They have always been, that the plan ought to be prosecuted with all the dispatch the nature of the case will admit, and that the public buildings in size, form and elegance, should look beyond the present day. I would not have it understood from hence that I lean to extravagance. A chaste plan sufficiently capacious and convenient for a period not *too* remote, but one to which we may reasonably look forward, would meet my idea in the Capitol."

The following interesting advertisement, which appeared in the principal newspapers of the country during the same month, shows that the Commissioners had more land than money with which to reward intellectual excellence.

"WASHINGTON IN THE TERRITORY OF COLUMBIA"

"A premium of a lot in this city to be designated by impartial judges, and five hundred dollars, or a medal of that value at the option of the party, will be given by the Commissioners of the Federal Buildings to the person who before the 15th of July, 1792, shall produce to them the most approved plan for a Capitol to be erected in this city; and two hundred and fifty dollars, or a medal, to the plan deemed next in merit to the one they shall adopt. The building to be of brick, and to contain the following apartments to wit: a conference-room and a room for the Representatives, sufficient to accommodate three hundred persons each; a lobby or ante-room to the latter; a Senate room of twelve hundred square feet area; an ante-chamber; twelve rooms of six hundred square feet each for Committee rooms and clerks' offices. It will be a recommendation of any plan if the central part of it may be detached and erected for the present with the appearance of a complete whole, and be capable of admitting the additional parts in future, if they shall be wanted. Drawings will be expected of the ground plots, elevations of each front, and sections through the building in such directions as may be necessary to explain the internal structure; and an estimate of the cubic feet of brick work composing the whole mass of the walls."

Of the sixteen plans which, in answer to this advertisement, are said to have been submitted by architects, draftsmen and others* throughout the

* See Washington's letter, Appendix, p. 249.

country, many persons, including Thomas Jefferson, then Secretary of State, favored those of **Stephen Hallet,** a French architect, who had established himself in Philadelphia just prior to the Revolution. Hallet visited the city of Washington by invitation in the summer of 1792, in order to examine the site chosen for the Capitol and better to perfect his designs. These would undoubtedly have been accepted, had not **William Thornton,*** an English physician by education, but an amateur draftsman by taste, and the designer of the Philadelphia Library, then brought to the President's attention through Trumbull, the artist, a different conception of a building designed for the meetings of Congress. Washington,† at the sight of Thornton's drawings, became enthusiastic over "the grandeur, simplicity, and beauty of the exterior; the propriety with which the apartments are distributed, and economy in the whole mass of the structure."

As Hallet, however, had been encouraged regarding his designs and had made alterations in them to meet the approbation of the President and others, some courtesy was due to him. For the sake of conciliation, the President, with considerations of justice towards both, shrewdly suggested that Thornton's plans be adopted, but that, as he was not a professional architect, Hallet be engaged, in order that, under the direction of a trained architect, they might the better be executed. The Commissioners, too, evidently felt kindly toward Hallet at this period; for in a communication to Jefferson of February 7, 1793, they say: "We feel sensibly for poor Hallet, and shall do everything in our power to soothe him. We hope he may be usefully employed notwithstanding." On the 13th of the following month, in a letter to Hallet himself, they thus endeavored to compensate him for his disappointment:

"The plan you first offered for a Capitol appeared to us to have a great share of merit, none met with our entire approbation. Yours approaching the nearest to the leading ideas of the President and Commissioners. . . . Our opinion has preferred Doctor Thornton's and we expect the President will confirm our choice. Neither the Doctor or yourself can command the prize under the strict terms of our advertisement, but the public has been benefitted by the emulation excited and the end having been answered we shall give the reward of 500 dollars and a lot to Dr. Thornton. You certainly rank next and because your application has been exited by particular request, we have resolved to place you on the same footing as near as may be, that is to allow compensation for everything to this time, 100 £ being the value of a Lot and 500 Dollars."

The Commissioners notified Thornton of his triumph by letter of April 5, 1793, written from Georgetown: "The President has given formal approbation of your plans." Four days later they write to the Executive: "Doctor Thornton throws out an idea that the Capitol might be thrown back to the

* See letter to Thornton, Appendix, p. 250.

† See letters, Appendix, pp. 250, 251.

desirable spot and the center ornamented with a figure of Columbus. The idea seems not to be disapproved by Mr. Blodget, and Ellicott thinks there's room enough. It does not seem to us that there's any striking impropriety and wish that you could consider it on the spot where you could have the most perfect idea of it."

Hallet at once raised objections to the practical application of Thornton's plans; and in the following July, the President held a conference in Philadelphia, at which were present the author of the contested design, Hallet, Hoban and a "judicious undertaker [builder] chosen by Doctor Thornton as a competent judge of the objections made to his plan of a Capitol for the City of Washington." At this meeting, the plans were carefully examined, and the objections fully discussed. Certain changes were suggested by Hallet, wherein, says Washington, "he has preserved the most valuable ideas of the original, and rendered them susceptible of execution; so that it is considered as Dr. Thornton's plan, rendered into practical form." The President further informs us that "Col. Williams, an undertaker also produced by Doctor Thornton," after viewing the plans and objections, thought, on the whole, the reformed plan the best. Later, on the 25th, the Executive writes to the Commissioners as follows:

". . . After a candid discussion, it was found that the objections stated, were considered as valid by both the persons chosen by Doctor Thornton as practical Architects and competent judges of things of this kind. . . . The plan produced by Mr. Hallet altho' preserving the original plan of Doctor Thornton, and such as might, upon the whole, be considered as his plan, was free from those objections, and was pronounced by the gentleman on the part of Doctor Thornton, as the one which they, as practical Architects would chuse to execute. Besides which, you will see, that, in the opinion of those gentlemen, the plan executed according to Mr. Hallet's ideas would not cost more than one half of what it would if executed according to Doctor Thornton's.

"After these opinions, there could remain no hesitation how to decide; and Mr. Hoban was accordingly informed that the foundation would be begun upon the plan exhibited by Mr. Hallet, leaving the recess in the east front open for further consideration. . . .

"It seems to be the wish that the portico of the east front, which was in Doctor Thornton's original plan, should be preserved in this of Mr. Hallet's. The recess which Mr. Hallet proposes in that front, strikes every one who has viewed the plan, unpleasantly, as the space between the two wings or projections, is too contracted to give it the noble appearance of the buildings of which it is an imitation; and it has been intimated that the reason of his proposing the recess instead of a portico, is to make it in one essential feature different from Doctor Thornton's plan. But whether the portico or the recess should be finally concluded upon will make no difference in the commencement of the foundations of the building, except in that particular part—and Mr. Hallet is directed to make such sketches of the Portico, before the work will be affected by it, as will show the advantage or disadvantage thereof. The ostensible objection of Mr. Hallet to the adoption of Doctor Thornton's east front is principally the depreciation of light and air, in a degree, to the apartments designed for the Senate and Representatives."

Thornton's original plans have been lost; but from the data at hand, it would seem that he conceived in the central building a grand vestibule, with a portico on the east, and another large circular room on the western front. The latter chamber, for conference, was to be lighted by small elevated windows and have for its western entrance a single door-way, opening upon a semi-circular portico, whence a broad expanse of steps ran to the ground.

Hallet proposed a square center in place of the vestibule, having an open court on the ground floor containing a turn for carriages. The only dome rose above a circular conference room on the west. The external appearance of the walls, too, was much altered; and the columns on both the east and the west were extended to the full height of the structure. The pleasing effect of the present basement-exterior with the graceful pilasters above was entirely destroyed.

In a report to Congress in 1804, Latrobe, then architect of the Capitol, criticises the work of Thornton on the ground that he furnished simply a picture and not a plan. In a letter to Congress * answering this report, Thornton himself furnishes an insight into the relation between his own plans and those of Hallet: "Mr. Hallet changed and diminished the Senate room, which is now too small. He laid square the foundation at the centre building, excluding the dome; and when General Washington saw the extent of the alterations proposed, he expressed his disapprobation in a style of such warmth as his dignity and self command seldom permitted. . . . Mr. Hallet was desirous not merely of altering what might be approved, but even what was most approved. He made some judicious alterations, but in other instances he did injury."

It was quite impossible for amicable relations long to continue between Thornton and Hallet † under these circumstances. Hallet was, no doubt, a skillful architect; and his ideas for reducing the cost of the building one-half by judicious changes, mainly in size, had met the encouragement of all, and had led to certain modifications in the designs looking toward the accomplishment of that end. But he was not content. His spirit throughout shows that he was jealous of Thornton's success and constantly attempted to supplant the latter's work by alterations of his plans and by changes in the execution.

On September 12, 1794, the President appointed Thornton one of the Commissioners in charge of the District and Federal buildings, and this was doubtless that he might personally see his plans carried out. "When General Washington," he says, "honored me with the appointment of commissioner he requested that I should restore the building to a correspondence with the original plan." In this capacity Thornton had a supervisory control of the Capitol until 1802, when the office was abolished. In June, prior to his

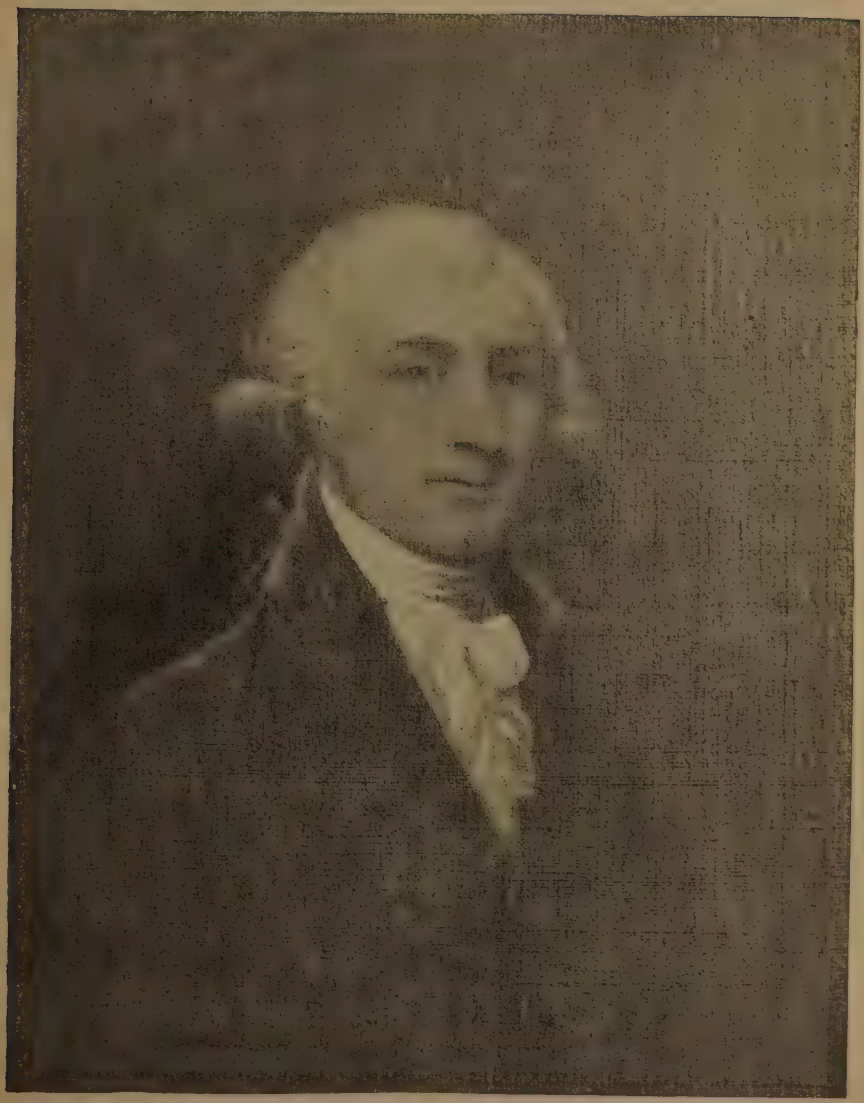
* See Appendix, p. 252 † See Commissioners' letter, Appendix, p. 251.

appointment, Hallet was finally discharged, after holding his office two years. Trumbull was then in London, and upon the receipt of a letter from the Commissioners, followed by a consultation with West, the artist, and Wyatt, the principal architect in London, contracted with **George Hadfield,** a fellow-student at the Royal Academy and the winner of all its academic prizes, to proceed immediately to America and superintend the work at the Capitol. Hadfield was appointed October 15, 1795. On March 11th of the next year, Mr. Jeremiah Smith, in a communication to the House of Representatives, reported: "The foundation of the Capitol is laid; the foundation wall under ground and above is of different thicknesses, and is computed to average fourteen feet high and nine feet thick. The freestone work is commenced on the north wing; it is of different heights, but may average three feet and a half; the interior walls are carried up the same height."

Hadfield, like Hallet, was not content with the supervision of the work for which he had been employed, and soon attempted to engraft his own plans into the construction. The President, however, had already had too much difficulty with the quibbles of architects to listen placidly * to the new designs. When Hadfield found he could not control the matter, he gave notice to the Commissioners that, at the expiration of his contract, which would be in three months, he would quit the public employment. But, to his astonishment, finding a ready acquiescence on the part of the authorities, and being offered his passage money to England at once, "he seems to have considered the subject better," write the Commissioners, "and . . . applied to withdraw his notice, promising every attention to carrying on the Capitol as approved of by the President." The Commissioners permitted him to continue upon the work until the expiration of his contract.

Hadfield was, no doubt, a man of some theoretical attainments, as the Commissioners write, March 29, 1797, that he "has drawn the plan of all the public offices to be erected in the City of Washington, and which have met with the approbation of the President and the several Departments for which they are intended." His limitations are well summed up in their letter of the 25th of June, 1798, to the Secretary of State: "We believe Mr. Hadfield to be a young man of taste but we have found him extremely deficient in practical knowledge as an architect . . . under Mr. Hadfield's directions it never could have been completed in an effectual manner. We therefore gave Mr. Hoban (who has heretofore superintended the President's house) the immediate superintendence of the Capitol." Trumbull, however, is true to his protégé: "His services were soon dispensed with, not because his knowledge was not eminent, but because his integrity compelled him to say, that parts of the original plan *could not be executed.* Poor Hatfield languished

* See Washington's letter, Appendix, p. 251.



DR. WILLIAM THORNTON

many years in obscurity at Washington, where however, towards the close of his life, he had the opportunity of erecting a noble monument to himself in the city hall, a beautiful building, in which is no waste of space or materials."

**James Hoban,** who had settled in Charleston, S. C., prior to the Revolution, was a native of Ireland. He came to Washington in July, 1792, and on the 18th was employed at a salary of three hundred guineas a year. He seems to have been a reliable and good man and to have enjoyed the respect and friendship of Thornton and others with whom he was associated. Hoban planned, built, and rebuilt the White House; and, indeed, was engaged upon the public buildings for more than twenty-five years, though his supervision of the construction at the Capitol, whenever the Commissioners found it necessary to utilize him there and possible to relieve him from other work, ended in 1802. It fell to his lot to protect the public interest by carefully rebuilding the foundation walls of Congress House, which the contractors had fraudulently constructed by loosely dumping in place broken stone and mortar from wheelbarrows. This early piece of knavery gave rise to the expression, "The Continental Trowel."

Thus, strange to say, the designs of the original building, and the model in accordance with which the classic Capitol has grown to completion, were not conceived by a professional architect. Neither Hallet, Hadfield nor Hoban designed any portion of the present structure. Thornton, however, was no ordinary man. He was poet, artist, scholar, inventor. He was the Father of the Patent Office, having held the position of clerk in charge of the patents, at $1,400 per year, under an appointment from Jefferson; and was virtually its first commissioner, for later his office became known as Superintendent of Patents, and his salary raised to $2,000 a year. In 1810 he moved the models, patents and records of the Patent Office into Blodgett's Hotel, where Congress afterwards met for a short period.

An universal genius, Thornton was the friend of the early Presidents, and the companion of the best in the land. He had a love for fast horses, and owned several, which did not lessen his attractiveness in the estimation of many of the distinguished wits and beaux of his day. He drew plans for a number of the finest old places in Washington (among them the "haunted" Octagon or Tayloe house), many of which still stand as monuments to his genius. He was born on the island of Tortola, in the West Indies, was educated in medicine in England and Paris, and traveled extensively in accomplishing himself. He came to America, and was married in Philadelphia in 1790. Three years later he moved to Washington, where he lived highly respected until his death, March 28, 1828.

## ORIGINAL CORNER-STONE

THE 18th of September, 1793, should be ever memorable in American history. On that eventful day, George Washington, surrounded by those he loved, descended into the cavazion at the southeast corner of the proposed north or Senate wing, and firmly set with Masonic rites the corner-stone of the National Capitol. The day was beautiful. The sight of the little group of patriots gathered about that spot, offering prayers for the prosperity of the people and for the kindred growth of the Capitol and the nation, and all filled with reverence and love for the tall, majestic, soldier-President, now silver-crowned by years, who had guided many of those present and the brothers and fathers of others, gone forever, through the dark days of the Revolution, must have been one of tender impressiveness then, as it is in reflective glimpses now. The Masonic apron worn by the President was the handiwork of Madame de Lafayette, the wife of that beloved French general whose heroism had helped to make possible this peaceful and propitious scene.

The following account of the ceremonies on this august occasion is taken from the columns of the *Columbian Centinel*, published in Boston, October 5, 1793, and is, no doubt, a fairly accurate description, as it was written presumably by an eye-witness.

### BY THURSDAY NIGHT'S MAILS.

#### MARYLAND.

GEORGETOWN, *Sept.* 21.

On Wednesday last one of the grandest Masonic processions took place, which, perhaps, ever was exhibited on the like important occasion.

About ten o'clock, Lodge No. 9, were visited by that congregation, so grateful to the craft, Lodge, No. 22, of Virginia, with all their officers and regalia, and directly afterwards appeared on the southern banks of the grand river Potowmack, one of the finest companies of volunteer artillery that hath been lately seen, parading to receive the President of the United States, who shortly came in sight with his suite—to whom the artillery paid their military honors, and his Excellency and suite crossed the Potowmack, and was received in Maryland by the officers and brethren of No. 22, Virginia, and No. 9, Maryland; whom the President headed, and preceded by a band of music, the rear brought up by the Alexandria volunteer artillery, with grand solemnity of march, proceeded to the President's square, in the city of Washington, where they were met and saluted by No. 15, of the city of Washington, in all their elegant regalia, headed by brother Joseph Clark, Rt. W.G M.P.T. and conducted to a large Lodge prepared for the purpose of their reception. After a short space of time, by the vigilance of brother C. Worthy Stephenson, grand

marshal, P.T. the brotherhood and other bodies were disposed in a second order of procession, which took place amidst a brilliant crowd of spectators of both sexes, according to the following arrangements, viz.:

The Surveying department of the city of Washington,
Mayor and Corporation of Georgetown,
Virginia artillery,
Commissioners of the City of Washington, and their attendants,
Stone cutters,
Mechanics,
Two Sword Bearers,
Masons of the Fifth degree,
Bibles, etc., on Grand Cushions,
Deacons with Staffs of Office,
Stewards with Wands,
Masons of the Third Degree,
Wardens with Truncheons,
Secretaries with Tools of Office,
Pay-Masters with their Regalia,
Treasurers with their Jewels,
Band of Music,
Lodge No. 22, of Virginia, disposed in their own order,
Corn, Wine, and Oil,
Grand Master, Pro Tem.,
Brother George Washington, W. M.,
No. 22, Virginia,
Grand sword-bearer.

The procession marched two a-breast, in the greatest solemn dignity, with music playing, drums beating. colours flying, and spectators rejoicing; from the President's square to the capitol, in the city of Washington: where the grand marshal ordered a halt, and directed each file in the procession to incline two steps, one to the right, and one to the left, and face each other, which formed an hollow oblong square; through which the grand sword bearer led the van; followed by the grand master P. T. on the left—the President of the United States in the center, and the Worshipful master of No. 22, Virginia, on the right—all the other orders, that composed the procession advanced, in the reverse of their order of march from the President's square. to the South East corner of the capitol: And the artillery filed off to a destined ground to display their manœuvers and discharge their cannon: The President of the United States. the Grand Master, P. T. and Worshipful M. of No. 22, taking their stand to East of an huge stone; and all the craft, forming a circle Westward, stood a short time in silent awful order;

The Artillery discharged a volley.

The Grand Master delivered the Commissioners, a large silver plate with an inscription thereon, which the Commissioners ordered to be read, and was as follows:—

This southeast corner stone of the Capitol of the United States of America, in the city of Washington was laid on the 18th., day of September, 1793, in the eighteenth year of American Independence, in the first year of the second term of the Presidency of George Washington, whose virtues in the civil administration of his country have been as conspicious and beneficial as his military valor and prudence have been useful in establishing her liberties, and in the year of Masonry 5793, by the President of the United States, in concert

MASONIC PROCESSION, SEPTEMBER 18, 1793

with the Grand Lodge of Maryland, several lodges under its jurisdiction, and Lodge No. 22, from Alexandria, Va.; Thomas F. Johnson, David Steuart, and Daniel Carrol, Commissioners; Joseph Clark, Right Worshipful Grand Master, pro tempore; James Hoban and Stephen Hallette, architects; Collin Williamson, master mason.

The artillery discharged a volley.

The plate was then delivered to the President, who, attended by the grand master P.T. —and three most worshipful masters descended into the cavasson trench, and deposed the plate, and laid on it the cornerstone of the Capitol of the United States of America—on which was deposed corn, wine, and oil; when the whole congregation joined in awful prayer, which was succeeded by Masonic chaunting honours and a volley from the artillery.

The President of the United States and his attendant brethren ascended from the cavasson to the East of the corner stone, and there the grand master P.T. elevated on a triple rostrum, delivered an animated and ingenious Oration.*

The whole company retired to an extensive booth, where an ox of 500 lbs. was barbacued, of which the company generally partook, with every abundance of other recreation. The festival concluded with fifteen successive vollies from the artillery, whose military discipline and manœuvers, merit every commendation.

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* This oration, pronounced by Brother Joseph Clarke, Rt. Worshipful Grand-Master P.T., may be found in the *Columbian Centinel* of Wednesday, October 9, 1793.

## OLD CAPITOL

In the month of October, 1800, a small "packet sloop," laden with all the records, archives and furniture which the infant Republic possessed, sailed from Philadelphia, where Congress then sat, up the Potomac to the new seat of government.

Oliver Wolcott, in a letter to his wife of the 4th of July, writes that there was at that time, "one good Tavern about forty rods from the Capitol, and several other houses . . . building; but I do not perceive how the members of Congress can possibly secure lodgings unless they will consent to live like Scholars in a college or Monks in a monastery, crowded ten or twenty in one house, and utterly secluded from Society. The only resource for such as wish to live Comfortably will be found in Georgetown, three miles distant, over as bad a Road in winter as the clay grounds near Hartford." Yet a belle of the times describes the former place as "a town of houses without streets, as Washington is a town of streets without houses."

The Commissioners report that on May 15, 1800, by accurate report, there were 109 houses of brick and 263 of wood. On November 15, 1801, to these had been added 84 of brick and 151 of wood, while 79 of brick and 35 of wood were building. Between 1796 and January, 1801, the Commissioners sold lots southwest of Massachusetts Avenue at an average price of $343; and northeast, they and the proprietors sold them at an average price of $105. Lots "binding on" navigable waters sold at an average price of $12.71 the "foot front."

This primitive condition of the city in which Congress was to take up its permanent residence furnished abundant food for wits and raconteurs. John Cotton Smith, a Representative from Connecticut, said that, "Instead of recognizing the avenues and streets, portrayed on the plan of the city, not one was visible, unless we accept a road, with two buildings on each side of it, called New Jersey Avenue. Pennsylvania Avenue, leading, as laid down on paper, from the Capitol to the Presidential Mansion, was, nearly the whole distance, a deep morass covered with alder bushes, which were cut through the width of the intended avenue during the ensuing winter." He described the city generally as "covered with scrub oak bushes on the higher grounds, and on the marshy soil either with trees or some sort of shrubbery."

Mrs. John Adams, writing to her daughter, says: "Woods are all you see from Baltimore until you reach the City, which is only so in name—here and

there a small cot without a window appearing in the Forest, through which you travel miles without seeing a human being." Only a month later, Gouverneur Morris writes: "We want nothing here but houses, cellars, kitchens, well-informed men, amiable women and other trifles of this kind to make our city perfect. . . . In short, it is the very best city in the world for a future residence."

**Congress** met for the first time in the City of Washington on November 17, 1800. Not, however, until the 21st was President Adams notified that the Senate at last had a quorum; and on the next day at twelve o'clock, according to his own arrangement, he came into the Senate Chamber, where the Representatives had already taken the seats assigned them for the ceremony, and addressed Congress, congratulating them "on the prospect of a residence not to be changed. Although there is cause to apprehend that accommodations are not now so complete as might be wished, yet there is great reason to believe that this inconvenience will cease with the present session."

Both branches were then sitting in the old north wing, as that was all that was then completed, and truly their conveniences do not seem to have been of the best; for, four days after convening, Thomas Claxton was directed to erect a shelter over the fire-wood required by the two Houses so as to protect it from the weather. For the furnishing of the apartments themselves, the offices and the committee rooms, as well as for the expenses of the removal of the books, records and papers of Congress from Philadelphia, only $9,000 had been appropriated, to be expended under the supervision of the Secretaries of the four Executive Departments. These Secretaries at the same time were to see that the Commissioners prepared *footways* in suitable places and directions for the "greater facility of communication between the various Departments and offices of the Government."

On February 11, 1801, the Speaker, attended by the House, proceeded to the Senate Chamber to witness the opening and counting of the electoral votes for President and Vice-President. It was found that **Thomas Jefferson** and Aaron Burr each had received 73 votes, John Adams 65, Charles Cotesworth Pinckney 64, and John Jay 1. The President of the Senate, therefore, announced that, according to the Constitution, it lay with the House to choose between Jefferson and Burr for President. The House then returned to their own chamber where, with closed doors, they proceeded to ballot by States. During the day Mr. Nicholson, who had been very ill, appeared and had a seat assigned him in an ante-room of the chamber in which the House assembled, whither the tellers of Maryland carried the ballot-box to enable him to vote. This was important, as his vote for Jefferson divided the State. The first ballot showed 8 States for Jefferson, 6 for Burr, and 2 divided. The thirty-sixth ballot, on the 17th, was final: 10 States for

Jefferson, 4 for Burr—Delaware and South Carolina voting by blank ballots. The *National Intelligencer* of the 16th says: "All the accounts received from individuals at a distance, as well as the feelings of citizens on the spot, concur in establishing the conviction that the present is among the most solemn eras which have existed in the annals of our country. That confidence, which has hitherto reposed in tranquil security, on the wisdom and patriotism of Congress, stands appalled at dangers which threaten the peace of society, and the existence of the Constitution. . . . The unanimous and firm decision of the people throughout the United States in favor of Mr. Jefferson will be irresistible."

THE CAPITOL, 1807

The corresponding south wing * was not so far completed as to be occupied by the House of Representatives until the beginning of the extra session on October 26, 1807. At the close of the first session in Washington, however, the House left its chamber on the west side of the north wing, where soon after the Library was placed, and on December 7, 1801, took up its quarters in "the oven," a temporary low brick structure of elliptical shape on the site † of the proposed south wing.

In 1803, **Benjamin Henry Latrobe**, an accomplished English architect, who had settled in Richmond soon after coming to America, was appointed by Jefferson to take charge of the work as surveyor at the Capitol, with full authority to construct the south wing, and to remodel the north wing if he should think advisable. Latrobe was a man of some artistic taste, as is seen from a study of his work and a perusal of the many reports he sent to Congress respecting its progress. He is said to have been presented to President Washington at Mount Vernon shortly after his arrival in the United States, in 1796, by Judge Bushrod Washington, and to have made a most favorable impression upon the Executive. Following Latrobe's appointment,

* For plans, see Appendix, p. 255. † See Jefferson's letter, Appendix, p. 249.

the foundations of the external walls of the south wing, he says, "were condemned and pulled down. The center building occupied by the House of Representatives remained standing,—because in the opinion of many a further appropriation appeared at least doubtful." Very little other work was done on account of the narrow space around the building, and all the workmen were discharged in December. After the House adjourned, on March 27, 1804, however, the temporary building was torn down and removed, and the south constructure commenced in earnest.

The Quasimodo of the Capitol, no doubt, chuckled gleefully at the steadfastness of the majority of the Members but three days before the adjournment. Despite the advocacy of John Randolph and the strength given to the measure by his "yea"—to say nothing of the personal discomfort of the Representatives—they then defeated by a vote of 76 to 27 a Senate amendment providing for "finishing the President's House in such manner as will accommodate both Houses of Congress; and for the purpose of renting, purchasing, or building a suitable house for the accommodation of the President."

The destruction of the "oven" necessitated another removal of the House, in the fall of 1804. They evidently again took up their old quarters in the north wing, as in the next year $700 were appropriated "for defraying the expenses incidental to the dismantling the late Library room of Congress, and fitting it up for the accommodation of the House of Representatives, at the ensuing session." Here, Latrobe tells us, their extremely inconvenient situation during the session of 1805–06 "created a very great impatience in all the members to occupy their new Hall, at the next session." Indeed, they specially called upon the President to carry the work upon the south wing to completion by that time, but it proved to be impossible. On December 8, 1806, one of the Representatives observed that "he had kept his seat not without considerable alarm"; and it was resolved that the Speaker take steps to pull down the plastering or otherwise secure "the ceiling of the chamber in which the sessions of the House are now held." This had swagged in some places more than half an inch, and in another part of the House had actually fallen down.

In the spring of 1807, in conformity to a report of the Superintendent, a bill was prepared providing for the alteration, as well as the repair, of the east side of the north wing. It proposed to make two stories of the Senate Chamber, and to apply the upper one to the courts. The Senate was to be accommodated on the west side of the north wing, by demolishing the Library, committee rooms, etc., and making in their place one large room. When the bill came to the House, however, it was amended, Mr. J. R. Williams saying that he knew of but one reason for the proposed change: "It was to make things correspond with the parliamentary language. When a bill is sent

down from the Senate to the House of Representatives, it will, if the alteration takes place, really descend, as this House will be about fifteen feet lower than the Senate." Rather than incur a great expense for such an object, he continued, he "would rather alter the language and say, a bill is sent up to this House and down to the Senate."

At the close of the year 1806 the framing of the roof of the south wing was put on, and during the winter it was covered in. The greatest exertions were then made to finish the interior, in order to be ready for the early meeting of the House in October, 1807. Latrobe seems somewhat to have altered Thornton's plan for this chamber by substituting a hall in the form of "two semi-circles abutting on a parallelogram" for one of elliptical shape. "The seats of the members will occupy the area of the House," he reports, "and look to the south. Behind the Speaker's chair is a small chamber appropriated to his use. The House is surrounded by a plain wall seven feet high. The 24 Corinthian columns which rise upon this wall and support the dome, are 26 feet 8 inches in height, the entablature is 6 feet high, the blocking course 1 foot 6 inches, and the dome rises 12 feet 6 inches, in all 53 feet 8 inches. The area within the wall is 85 feet 6 inches wide. The space within the external walls is 110 feet by 86 feet." The Corinthian columns, probably of freestone, and their ornate capitals, were finished upon the ground. There were at this time in the service of the government, two skillful Italian sculptors, Andrei and Franzoni, who, with their pupil, Somerville, an American citizen, were employed, for the most part, upon this and the other more difficult work at the Capitol.

In 1807 Latrobe sent a letter to Congress, and the following extracts are worthy of perusal, not only for their description of the south wing, but for their picture of some of the difficulties under which the early Congresses labored:

"In the distribution of the House, it is provided that the access of those citizens who attend in the gallery, solely for the purpose of being present at the debates, is on the south front, at a distance from the eastern entrance, which leads to the apartments appropriated to legislative business. Between these parts of the buildings there is no communication whatever, excepting by a small door from the lobby, which door is only intended to admit the Doorkeeper into the gallery, in order to execute an order of the House for the exclusion of strangers.

"Thus all intrusion upon the business of the House and of its committees, may be effectually prevented by regulating admissions by the eastern entrance.

"The ground floor is entirely appropriated to the use of the committees of the House, and of the Clerk. The committee rooms ranged on the east and west fronts have an antechamber or waiting room, to each range, for the use of those citizens who have to attend the committees, and who, heretofore, had no accommodation but such as the lobby or the gallery of the House afforded. Such persons must of necessity enter at the eastern door.

"From this entrance also the staircases lead up to the door of the House. Within the House the lobbies are to the right and left. The position of the Doorkeeper gives him an

immediate view of every one who enters, while the interior of the House cannot be seen excepting from the galleries of the lobbies. There is, therefore, no temptation to continuance in the lobby, but for the sake of hearing the debates from its galleries, in which the presence of the House will preserve order and silence.

"Within the colonnade of the House there is no room for any persons not members of the House, excepting on the seats under the northern part of the wall. Those seats were erected on the presumption that the House might appropriate the same to the use of the Senators of the United States, when attending the House, and of such other persons, distinguished by their official characters, as the House might judge proper to admit to them.

"It will be in the recollection of the members that, in the north wing of the Capitol, in which were all the committee rooms and the Clerk's office, even during the sitting of the House in the temporary building, erected on the site of the south wing, every one, without discrimination, had access to all the passages of the building. It was, indeed, impossible to distinguish those who *ought* from those who *ought not* to have entered. The consequence was, that every part was crowded by those who had and by more who had no business in the House. There are annually from four to five hundred persons whom their affairs bring to the seat of Government during the sitting of the National Legislature; for these citizens the interior of the House afforded the only shelter during the severity of the Winter. The lobby of the House was, therefore, usually filled with a part of them, to the great inconvenience of the members, and sometimes to the interruption of the legislative business. Besides *these*, idle and dissolute persons ranged the whole building; the walls were defaced by obscenity and libels; the public furniture and utensils of the House were considered as fair objects of depredation; and, were I to state the amount of some of the depredations, it would appear almost incredible. The committee rooms themselves have not been secure from the most improper intrusion; and, to particularise only one fact, much of the leakage of the roof arose from the smaller pieces of lead, called *flashings*, being stolen. . . ."

It is evident that the propensity of boys in those days was much the same as it is to-day; for the architect adds, in the same report, "some restriction might probably be laid upon the intrusion of boys of all colors beyond the outer door, by regulating the occupancy of these lobbies."

In March of the following year, Latrobe tells us, the south wing was virtually complete. The wood-work, though primed, and the walls, however, required painting; while only two of the capitals of the Corinthian columns were entirely finished, eight in a state of forwardness, and fourteen only rough-hewn. Also the moulding of the cornice, the sculpture over the entrance, two small capitals in the circular vestibule and other minor details still needed attention.

On December 11, 1809, Latrobe reports:

"When the House first occupied the south wing, the number of committees and committee rooms was only seven. The Committee of the District of Columbia has since then been created and great inconvenience has been experienced for want of a room sufficiently spacious for their increasing business. At present, their sittings are held in the small chamber fitted up for the use of the President whenever he comes to the Capitol."

After the completion of the permanent quarters for the Representatives, Latrobe turned his attention to the north wing, which had been constructed previous to his appointment as architect. The main appropriations, of $20,000 each, for this portion of the building were made March 3, 1809, and May 1, 1810. The former act contained also an appropriation of $5,000 "for completing the staircase, and providing temporary and adequate accommodations for the Library, in the room now used for that purpose, and in the one in which the Senate now sit."

Latrobe, in the report of 1809, thus describes the progress of the work:

"The court room, the office of the Clerk of the Supreme Court, and the office and library of the judges have also been nearly completed, and may be occupied the approaching session of the court [February Term, 1810] . . . the court room and those offices on the ground story, which support the Senate chamber, and other apartments of the Senate above, were necessarily constructed out of the general fund of the north wing. . . .

"The whole east side and centre of the north wing being now permanently completed, excepting the part deficient in the Senate chamber, the iron work of the staircase, and some minor details, I again beg leave to call your attention to the west side of this wing; it is intended to contain the library, and is in such a state of decay throughout, as to render it dangerous to postpone the work proposed. It is now the only part of the Capitol that remains to be solidly re-built.

"But independently of this consideration, the increasing extent of the library of Congress induces me to represent to you the necessity of constructing the rooms intended permanently to contain it. Should the work be commenced in the appropriate season, the books may be removed, and the library and reading rooms fitted up for use by the session after the next."

These repairs had been much needed, as is shown by Latrobe's report* of March 23, 1808:

"The accommodation of the Senate and of the Courts is very far from being convenient for the despatch of public business . . . the present chamber of the Senate cannot be considered as altogether safe, either as to the plastering, of which the columns and entablature consist, or as to its floor and ceiling . . . rooms in the third story, which have never been finished, but which will be highly useful apartments whenever the wing shall be completed."

The same report informs us why these repairs had not been begun under the appropriation of March 3, 1807, for the general repair of the wing:

"The floors and ceilings of the Senate chamber and library being also rotten, it was judged most prudent and necessary to begin with a thorough repair of the centre from the foundation, and not to disturb these apartments, *the use of which could not be dispensed with the ensuing session;* for, had the roof of the Senate chamber been opened, no exertions could have completed the repairs in proper time, . . .

"In the great staircase the old wooden skylight and cove was entirely taken down, and a solid brick cupola turned over this large area of forty-five by thirty-five feet, and crowned by a lantern light."

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*See Jefferson's letter, Appendix, p. 252.

The repairs in the Court room in 1809 seem to have been made during a recess of the Court and not to have interfered with its sittings. It was far otherwise with the repairs in the Senate Chamber. On Washington's Birthday, 1809, that body resolved that the surveyor of the public buildings, "with as little expense as may consist with the reasonable comfort of the members, and with the convenience of spectators," prepare "The Library Room" for its accommodation at the next session. This began, by a special act of Congress, on May 22d, but lasted until only the 28th of June, when both Houses adjourned to meet on the fourth Monday in November. On New Year's Day, 1810, the Senate returned to its chamber. Six months before, it had appropriated $15,000 to finish and furnish its permanent abode, together with the committee rooms, lobbies and other apartments. An additional appropriation of $1,600 had been made to defray the expense incurred in fitting up the temporary chamber, and in providing and repairing articles of furniture.

Both wings were built of freestone from quarries upon an island in Acquia Creek, in the State of Virginia, which island the government had purchased in 1791 for the sum of $6,000. They were connected in 1811 by a wooden bridge, running north and south, 100 feet in length; and in this condition, save for certain repairs and for some sculpture in the House and finishing touches to the Senate Chamber, the Capitol remained until the fire in 1814.

The official estimates show that $491,194.19 were the net expenditures upon the old building, out of Congressional appropriations, from 1803 to 1819. A goodly part of the cost of the old Capitol was defrayed from donations of the State of Maryland, which contributed $72,000 to the fund for the erection of public buildings in Washington, and of the State of Virginia, which voted $120,000 for the like good cause. In this connection it is amusing to reflect upon the candid expression of Washington in his letter of August 29, 1793, to the Commissioners of the Federal District: "Query—In what manner would it be proper to state the accounts with the States of Virginia and Maryland, they having advanced monies which have not been all expended on the objects for which they were appropriated?"

## BURNING OF THE CAPITOL, 1814

CONGRESS continued to occupy the two small wings until the ill-fated 24th day of August, 1814. Our second war with Great Britain was then at its height. Madison was President. A few days before, an English fleet, commanded by Admiral Cockburn and carrying troops under the command of General Ross, sailed up the Patuxent. The main debarkation took place at Benedict on the west bank of the river, whence the troops marched to Bladensburg, where an engagement ensued. An ignominious rout of the Americans followed, due, perhaps, as much to the policy of the generals as to the rawness of the troops.

By General Winder's orders, the Americans fell back on the Capitol and awaited the advancing enemy. "There," says Ingersoll in his *History of the Second War*, "General Armstrong suggested throwing them into the two wings of that stone, strong building. But General Winder with warmth rejected the proposal. . . . Colonel Monroe [afterwards President] coincided with General Winder's opinion. The Capitol, he feared, might prove a cul-de-sac, from which there would be no escape; the only safety was to rally on the heights beyond Georgetown. . . . Both at their first order to retreat toward the Capitol, and their last to retreat from it, and march beyond the city, insubordinate protests, oaths, tears, and bitter complaints broke forth. To preserve order in ranks so demoralized and degraded was impossible. Broken, scattered, licentious, and tumultuous, they wandered along the central, solitary avenue, which is the great entry of Washington; when arrived at Georgetown, were a mere mob, from which it was preposterous to suppose that an army could be organised to make a stand there."

This defeat of the Americans at Bladensburg, and the retreat, or rather flight, of the soldiers through the city, abandoning the government buildings to the mercy of the enemy, was the signal for a general panic. Every sort of vehicle was pressed into service to remove valuables from private homes and public offices. The President, after taking the field, found his counsel useless, and fled, as did Mrs. Madison, who stopped only to see to the removal from the White House of silver and other articles of value, including the picture of George Washington by Gilbert Stuart which, because of her womanly thoughtfulness, still adorns its walls. In this connection we quote her vivid letter to her sister, Mrs. Cutts, hastily written at the White House before the departure. If the officers and soldiers had been possessed of more of the

sense and heroism of this great woman, the city itself might have been saved.

"Twelve O'clock.—Since sunrise I have been turning my spyglass in every direction, and watching with unwearied anxiety, hoping to discover the approach of my dear husband and friends; but alas, I can descry only groups

THE CAPITOL, 1814

of military wandering in all directions, as if there were a lack of arms or of spirit to fight for their own firesides."

"Three O'clock.—Will you believe it, my sister, we have had a battle or skirmish near Bladensburg, and here I am still within sound of the cannon. Mr. Madison comes not. May God protect us! Two messengers covered with dust come to bid me fly, but here I mean to wait for him. . . . At this late hour a wagon has been procured and I have had it filled with plate and the most valuable portable articles belonging to the house. Whether it will reach its destination—the Bank of Maryland—or fall into the hands of British soldiery, events must determine. Our kind friend, Mr. Carroll, has come to

hasten my departure, and is in a very bad humour with me because I insist in waiting until the large picture of General Washington is secured, and it requires to be unscrued from the wall. This process was found too tedious for these perilous moments. I have ordered the frame to be broken and the canvas taken out. It is done; and the precious portrait placed in the hands of two gentlemen of New York for safe-keeping.

"And now, my dear sister, I must leave this house, or the retreating army will make me a prisoner in it by filling up the road I am directed to take."

The city was soon deserted, except by lawlessness and anarchy. "Many passed the night," writes Ingersoll, "in huts and cornfields around the town. The first considerable dwelling the enemy was to pass had been Mr. Gallatin's residence, the house of Mr. Sewall, some hundred yards east of the Capitol. From behind the side wall of that house, as is supposed, at all events from or near to it, a solitary musket, fired by some excited and perhaps intoxicated person, believed to be a well-known Irish barber, but never ascertained who was the perpetrator, no doubt aimed at General Ross, killed the bay mare he rode."

On reaching the Capitol, the enemy detailed a body of men to take possession of the building. Admiral Cockburn, incensed, no doubt, by the shot which killed Ross's horse, impudently ascended the rostrum in the House of Representatives, sprang into the Speaker's chair in his muddy boots, and, calling his battle-stained troops to order in mock parliament, shouted derisively: "Shall this harbor of Yankee Democracy be burned? All for it will say, Aye!" An unanimous cry in the affirmative arose from the soldiers, and the order was cheerfully given. By means of rockets, tar barrels found in the neighborhood, broken furniture, heaps of books from the Library, and pictures, including the full-length paintings* of Marie Antoinette and Louis XVI., which had been presented by that unfortunate monarch to Congress, the whole structure was soon in flames. This infamous act stamped Sir George Cockburn, admiral and baronet of England, a barbarian who justly merits the contempt of posterity. How strange that it fell to his lot, in the autumn of 1815, triumphantly to execute in the "Northumberland" the sentence of deportation to St. Helena, which had been passed upon Bonaparte.

Fortunately, the storm which had been threatening during the approach of the English, aided by a few patriotic hands, finally extinguished the flames. But too late! It is recorded as having had a velocity so great as to destroy many buildings and trees in the city, and as portending to the superstitious such dire calamity as the upheavals in Rome when Cæsar fell.

Rev. G. R. Gleig, who, with a detachment of the British troops, had spent the night in the storm outside the city, and whose ardor was, no doubt, damp-

* For resolution of Congress containing letter of acceptance, see Appendix, p. 260.

ened thereby, says: "As soon as dawn appeared, the brigade moved from its bivouac on the common, and marched into the town. Proceeding along a narrow street, which was crossed at right angles by two or three of a similar description, we arrived at a large open space, surrounded on three sides by the rudiments of a square, and having its fourth imperfectly occupied by the ruins of the Senate-House. It is slightly raised above the level of the rest of the city, and is crossed by a paltry stream, called in true Yankee grandiloquence, the Tiber, as the hill itself is called the Capitol. Here the brigade halted, and piling their arms in two close columns, the men were permitted to lie down."

By this invasion of the English, the last volumes of the manuscript records of the Committees of Ways and Means, Claims and Pensions, and Revolutionary Claims, which were then being prepared for Congress, were destroyed, in spite of the fact that after the battle of Bladensburg they were removed by Mr. Frost to the "house commonly called George Washington's, which house being unexpectedly consumed by fire, these records were unfortunately lost." The Congressional Library, and the secret journal of Congress, which was kept in a private drawer and in the hurry forgotten, were consumed in the building itself, together with many private papers, petitions, valuable effects and the private accounts and vouchers of Patrick Magruder, Clerk of the House of Representatives, among which were unfortunately the accounts and receipts for the expenditure of the contingent moneys of the House. These last were locked in a private drawer to which Magruder only had the key, and the clerks, delaying breaking it open, finally forgot them. The Executive Departments of the government, however, removed their effects in time to a place of safety under the direction of their Secretaries, a fact which served to heighten the criticism heaped upon the authorities at the Capitol for the irreparable loss sustained there.

Considerable light is thrown upon the subject by the letter of the Clerk to the House, September 20, 1814, and by the enclosed report addressed to him by his assistants, S. Burch and J. T. Frost, from which it seems Magruder in July had gone to the Springs for his health, so that he was absent from the city, when unexpectedly, on August 19th, "the whole body of the militia of the District of Columbia was called out, under which call every clerk of the office was taken into the field, except Mr. Frost, and marched to meet the enemy." On the 21st, Burch was furloughed at the request of Colonel George Magruder, in order that he might return to the Capitol and save such papers as was possible "in case the enemy should get possession of the place." He arrived the same night. His instructions were, however, not to begin packing up until "the clerks at the War Office were engaged in that business," which he did not ascertain to be the case until noon of the 22d. At that late hour, Burch found that the few conveyances which had not already been

"impressed into the service of the United States for the transportation of the baggage of the army," were loaded with private effects, and these he could not hire; nor had he the power to impress them. As a last resort, he dispatched three messengers into the country, one of whom obtained from John Wilson, whose residence was six miles from the city, a cart and four oxen, which did not arrive until after dark. With this primitive conveyance, that very night, they transported some of the papers to a secret spot nine miles from Washington, and continued to remove such books and records as they were able with the one cart until the morning of the battle. Strange to say, a goodly part of the papers so removed turned out to be valuable.

Popular feeling at the time in America regarding the whole affair naturally was bitter, and was voiced by Jefferson in a letter of February 14, 1815, from Monticello to his friend, the Marquis de Lafayette: "The force designated by the president was double what was necessary, but failed, as is the general opinion, through the insubordination of Armstrong, who would never believe the attack intended until it was actually made, and the sluggishness of Winder before the occasion, and his indecision during it. Still, in the end, the transaction has helped rather than hurt us, by arousing the general indignation of our country, and marking to the world of Europe the vandalism and brutal character of the English Government. It has merely served to immortalise their infamy."

Even many Englishmen bitterly condemned the acts perpetrated by their countrymen in the American capital, as unworthy of civilized warfare. The letter of Grenville to John Trumbull of November 23, 1814, though couched in most diplomatic language, does not wholly conceal his true feelings: "I was prepared and resolved to pursue the subject further, nor did I desist from that intention, until I received public and solemn assurances, that orders had already been sent out to America for the discontinuance of such measures, and for a return of the practice of modern and civilized war, provided the same course shall in future be adhered to by those whom I lament to call our enemies." The London *Statesman* went so far as to say: "Willingly would we throw a veil of oblivion over our transactions at Washington. The Cossacks spared Paris, but we spared not the Capitol of America."

## RE-ASSEMBLING OF CONGRESS

THE triumphal entry of the British into the capital, the destruction of the government buildings by fire, and the retreat the following day, created intense excitement in the land. Because of the extraordinary necessity, Congress was convened in extra session at Washington, September 19th, by special proclamation of the President:

WASHINGTON, *September* 17, 1814.

SIR: The destruction of the Capitol, by the enemy, having made it necessary that other accommodations should be provided for the meeting of Congress, Chambers for the Senate and for the House of Representatives, with other requisite apartments, have been fitted up, under the direction of the Superintendent of the City, in the public building heretofore allotted for the Post and other public offices.

JAMES MADISON.

The story of the re-assembling of Congress is told by Paul Jennings, the colored body servant of James Madison and, afterwards, the servant of Daniel Webster, more clearly than by some learned writers. In his *Reminiscences*, he says:

"Congress met in extra session, at Blodgett's old shell of a house on 7th street (where the General Post Office now stands). It was three stories high, and had been used for a theatre, a tavern, an Irish boarding-house, etc.; but both Houses of Congress managed to get along, notwithstanding it had to accommodate the Patent-office, City and General Post-office, committee-rooms, and what was left of the Congressional Library, at the same time. Things are very different now."

Tradition interestingly asserts that this Patent Office building was saved to Congress through the daring of Thornton, the designer of the Capitol. Seeing an English officer order a gun turned upon it, he dashed up, and leaping from his horse before its very muzzle, exclaimed excitedly: "Are you Englishmen, or Goths and Vandals? This is the Patent Office, the depository of the inventive genius of America, in which the whole civilized world is concerned. Would you destroy it? If so, fire away, and let the charge pass through my body."

We cannot wonder at the discontent which followed the meeting of Congress under such unfortunate and disheartening conditions, nor that the occasion formed a pretext for those who had fought the city of Washington as a permanent seat of government, to be bitter in their expressions and criti-

cisms. The city was still little more than a wilderness; the Capitol, the President's mansion and other government buildings were ruins. The very ground had been contaminated by the feet of an insolent, vandal-like enemy. The Library of Congress and many records of the government were ashes. In the course of debate, Mr. Stockton, Representative from New Jersey, not without cause, complained, "in regard to ourselves, here we are in the Patent office; in a room not large enough to furnish a seat for each member, when all are present, although every spot, up to the fire-place and windows, is occupied."

Under the guise of a temporary removal, those interested in other cities pressed a permanent change in the seat of government to some more convenient and less dishonored spot. Mr. Jonathan Fisk of New York introduced the initial resolution which led to this; and in the war of words which ensued, the ground was all fought over before the project for removal was finally defeated, October 15th, by a vote of 83 to 74. Local feeling naturally was intense, and President Madison, who, in the original debates in the House of Representatives, had been active in favoring the establishment of the seat of government upon the banks of the Potomac, had now to exercise his utmost influence to keep it there.

"The next summer" (1815), continues Jennings, "Mr. John Law, a large property holder about the Capitol, fearing it would not be re-built, got up a subscription and built a large brick building (now called the Old Capitol, where the Secesh prisoners are now confined), and offered it to Congress for their use, till the Capitol should be re-built. This coaxed them back, though strong efforts were made to move the seat of government North; but the Southern members kept it here."

While yet in the Patent Office, both Houses had been considering measures by which they might be more conveniently accommodated, either by an alteration of their present chambers or by procuring other rooms within a convenient distance of public buildings; and if haste in acceptance means anything, they welcomed most cordially the proposals of the committee on behalf of the owners of the new "Capitol." On December 6, 1815, the committee on behalf of the House reported that they believed the building would "be ready for their reception on Monday next," and on Monday, the 11th, the Senate adjourned "to meet on Wednesday next, in the new building on Capitol Hill." This, the owners claimed, cost $30,000 without the ground, $5,000 of which was expended in fitting it up for the use of Congress. They offered to lease it, after the repayment of the $5,000, at a yearly rental of $1,650, which was "an interest upon their capital of six per cent., with the addition of the price of insurance"; and upon these terms the President was authorized on the 8th to lease it for a term of one year, and "thence until the Capitol is in a state of readiness for the reception of Congress."

Here Congress was still sitting when, on December 1, 1817, Monroe in his annual message regretted that, though the progress of the public buildings had been as favorable as circumstances permitted, "the Capitol is not yet in a state to receive you. There is good cause to presume, that the two wings, the only parts as yet commenced, will be prepared for that purpose at the next session." It was not, however, until December 7, 1819, that he could say to Congress, who had met the day before: "The public buildings being advanced to a stage to afford accommodation for Congress, I offer you my sincere congratulations upon the recommencement of your duties in the Capitol."

## THE REBUILDING OF THE CAPITOL

Soon after the bill for the removal of the seat of government was defeated and all chances in that direction made hopeless, at least for the present, measures were taken for the restoration of the public buildings. Latrobe was recalled from Pittsburg, where he was building steamboats in conjunction with Fulton, Livingstone and Roosevelt, his son-in-law, to inspect the ruins of the Capitol and superintend its reconstruction.

In the report of the committee, communicated to Congress November 21, 1814, the following is found to be the condition of the walls after the conflagration: "From the suggestions of the architects consulted and also from the observations of the committee, they are of the opinion that parts of the walls, arches and columns of the late buildings are in a state requiring a small expense for workmanship and materials, to preserve them from injury by the weather, and from falling down, thereby endangering the vaulting, which supports some of the floors, and which, at present, is very little if at all, weakened by the burning."

**North and South Wings.**—From Latrobe we obtain a more specific knowledge of the damage done by the English, and of the process of rebuilding. In a letter written at the Capitol, November 28, 1816, but not communicated to the House of Representatives until February 18, 1817, he says:

"The South Wing of the Capitol."—"The south wing of the Capitol remains internally in the state in which it was left at the close of the year 1815, excepting in as far as the suggestions of the committee of the House of Representatives . . . have been so far executed as to prepare the south windows of their hall for an access to a platform along the south front. Externally all the injury which was done to the windows and doors by the fire, has been repaired. . . . The Hall of Representatives was so ruined that, although the columns and the vaults they supported still stood, it was inevitably necessary to take them down, so as to clear the whole area of the principal story of the former work."

It seems that, when Congress resolved to repair and rebuild the Capitol, no building materials were to be found in the District. At that time the quarries, which were situated forty miles below the city on the Potomac, had been neglected for some years, and time and much labor would have been required to re-open them.

"For the columns," continues Latrobe in his report, "and for various other parts of the House of Representatives, no free-stone that could be at all admitted has been discovered. Other resources were therefore sought after. A stone hitherto considered only as an encumbrance to agriculture, which exists in inexhaustible quantity at the foot of the most

south easterly range of our Atlantic mountains, . . . certainly from the Roanoke to the Schuylkill, and which the present surveyor of the Capitol, and probably others, had many years ago discovered to be very hard but beautiful marble—was examined, and, . . . has been proved to answer every expectation that was formed, not only of its beauty, but of its capacity to furnish columns of any length, and to be applicable to any purpose to which colored marble can be applied. The present commissioner of the public buildings has, therefore, entered into a contract for all the columns, and progress has been made in quarrying them. They may be produced each of a single block. . . . The quarries are situated in Loudon County, Virginia, and Montgomery County, Maryland.

"North Wing of the Capitol."—"The north wing of the Capitol was left after the fire in a much more ruinous state than the south wing. The whole of the interior of the west side having been constructed of timber, and the old shingle roof still remaining over the greatest part of the wing, an intensity of heat was produced which burnt the walls most exposed to it, and, being driven by the wind into the Senate chamber, burnt the marble columns to lime, cracked everything that was of free-stone, and, finding vent through the windows and up the private stairs, damaged the exterior of the wing very materially. Great efforts were made to destroy the court room, which was built with uncommon solidity, by collecting into it, and setting fire to, the furniture of the adjacent rooms. By this means the columns were cracked exceedingly; but it still stood, and the vault was uninjured. It was, however, very slenderly supported and its condition dangerous. Of the Senate chamber no parts were injured but such as were of marble or free-stone. The vault was entire, and required no repair whatever. The great staircase was much defaced, but might have been reinstated without being taken down.

"In this state the north wing was found when the work on the Capitol was commenced in 1815. The plan of the wing was determined in 1807, and laid before Congress. The original document having escaped destruction, the work was begun in conformity thereto, and some progress made in the construction of the offices of the judiciary and of the library, when a very important and extensive improvement of the apartments of Senate was suggested by the honorable body, and ordered by the President to be carried into execution.

"In pursuance of this order, it was necessary to take down the vaults which had been constructed on the west side of the house and to raise them to the level of the principal floor. This alteration was the only one which affected the work carried up in the year 1815. It was affected in the months of May and June. The ruinous state of the building further required that the dome of the central vestibule, the colonnade, and all the vaulting of the court room, and the dome of the great stairs, with all the walls as far as they were injured, should be taken down. The enlargement of the Senate chamber required that the great dome of that apartment and its semi-circular wall be entirely removed, and that the arches and walls of the two committee rooms, and the lobby adjoining the chamber, should also be demolished. All this was promptly accomplished, and the new apartments carried up with all the speed which was consistent with solidity; so that all the committee rooms on the floor of the Senate are completely constructed and vaulted, and the wall of the Senate chamber itself has advanced to the height of ten feet from the floor.

"The new vault of the court room, much more extensive than the former, is also completed. All the new work is so constructed as in no part whatever to bear on the old walls, but to serve as a support to them; and the whole is so bound and connected together as to render the building much more strong and durable than it was before the conflagration."

About this time Jefferson writes to the Secretary of State: "If it be proposed to place an inscription on the Capitol, the lapidary style requires that

essential facts only should be stated, and these with a brevity admitting no superfluous word. The essential facts in the two inscriptions are these:

"Founded 1791.—Burnt by a British Army 1814.—Restored by Congress 1817.

". . . But a question of more importance is whether there should be one at all? The barbarism of the conflagration will immortalize that of the nation. It will place them forever in degraded comparison with the execrated Bonaparte, who, in possession of almost every capitol in Europe, injured no one."

In its construction and rebuilding the Capitol was never without the direct supervision of the Presidents. Washington, Adams, Jefferson, Madison, Monroe and John Quincy Adams, each in turn, presided over its destiny and often descended to the consideration of the most minute details with a grace rather startling to the ideas of dignity commensurate with the office in the minds of some later Presidents. During the work of restoration, in the spring of 1817, President Monroe guarded its rebuilding with a fatherly concern almost equal to that displayed by Washington in its building. He gave directions as to the Potomac marble to be used in the columns for the chambers of the House of Representatives and Senate and as to the quarrying of the same, not forgetting instructions for the workmen. He ordered that the dome of the Senate wing be built of brick and the corresponding one above the House of Representatives, of wood, adding specific directions as to where and how materials for each should be obtained. He urged, beyond everything, the necessity of so far completing the building as to have it in readiness for the meeting of Congress the following fall. The President considered even the "tools, lumber, nails, spikes and provisions" for the Capitol, and ordered "sheds to be erected for the workmen, for cooking and as store houses without delay." At the same time, he gave directions for the distribution of provisions to the employés, the keeping of accounts and receipts, and for a report to be made to the Executive each Monday regarding the progress on the work.

In November, 1817, the two wings being practically restored, Latrobe sent in his resignation and retired from the work, except to carry out in good faith the offer he had made in his letter of resignation, to give such drawings, instructions and information to the public as would enable his successor to complete the plans which he had begun and which, he seemed to think, could not well be altered. His motives for retiring, by his own account, were "partly personal," and though there was an undoubted difference between him and the Commissioner, and many complaints that he attended to his private affairs to the detriment of the work at the Capitol, there can be little

doubt of his sincere attachment to the welfare of the building. Nor would his ability as an architect have been seriously questioned, had not an arch given way in 1808, causing the death of Mr. Lenthall, and later, one above the corridor before the Supreme Court Chamber. In commenting upon the latter in a report made January 18, 1819, after his resignation, Latrobe says:

"The centre of the north wing demanded light from above; and its symmetry with the south wing, which could only be lighted by a cupola, demanded a similar construction on the north wing.

"Therefore it was almost unavoidable, and certainly it was highly advisable, that the chimneys should be carried up as well as concealed in the piers of the *cupola*. This had been done before, and, although the cupola was never raised above the dome, its base had existed, and, with the arches that supported it, remained unimpaired by the fire of 1814.

" . . . But, deprived of this support, the object I had to attain was this: To construct over the cavity of the *Senate chamber* and its wooden dome an arch or other support sufficient to bear the cupola necessary to light the centre of the house, and also to carry sixteen or eighteen chimneys concealed in the cupola, and, at the same time, to produce a handsome effect in looking up from the vestibule of the Senate, from which the whole construction would be seen. And I believe that I perfectly attained this object in all its parts, provided the arch had been made to stand."

We undoubtedly owe to Latrobe the restoration and interior finish of the old wings, as well as their surmounting cupolas and dome-shaped roofs. Statuary Hall, also, was his design. The old Capitol could not be called completed, however, until 1830, thirteen years after Latrobe's resignation and the succession to his position of **Charles Bulfinch** of Boston, the first architect of the Capitol who was American-born. During a visit to Washington before he had the intention of making it his home, in a letter of February 7, 1817, to Mrs. H. Bulfinch, Latrobe's successor writes: "Nothing announces a metropolis until we approach an assemblage of brick houses, forming a village, and immediately contiguous to them two stone edifices of richly ornamented architecture. These are the wings of the Congress hall; they were burnt, as far as they were combustible, and are now undergoing repair. They have been chiselled in such a manner that all external marks of fire are removed."

How Bulfinch came to be architect of the Capitol is told by himself in his brief Autobiography: "About November following [1817], I received a letter from William Leè Esq., one of the Auditors at Washington, and in the confidence of the President, stating the probability of the removal of Mr. Latrobe, the architect of the Capitol, and proposing that I should apply for his place. I declined making any application that might lead to Mr. Latrobe's removal; but before the end of the year, disagreements between him and the Commissioner became so serious that he determined to resign, and his resignation was immediately accepted. On receiving information of this,

in another letter from Mr. Lee, I made regular application through J. Q. A., Secretary of State, and by return Post received notice from him of my appointment, with a salary of $2,500, and expenses paid of removal of family and furniture."

The new architect entered immediately upon his duties, taking the work up where Latrobe had left it; and on the 1st of May, 1818, made a report to Congress, to which the last report of Latrobe was a reply, on the state of the unfortunate arch constructed by his predecessor in the roof of the north wing, from which the following interesting extracts are taken:

"When I entered upon the duties of my office as architect of the Capitol, and examined the state of the building, I found that a large arch had been built above the third story of the north wing, which was intended to support the stone cupola or lantern on the centre of the dome. I was pleased with the ingenuity and boldness of the design by which it was intended that a great number of chimneys should be carried upon this arch, and rise in the piers of the cupola between its windows. . . . I was told that this arch had been constructed under the particular direction of Mr. Latrobe, and that the stones of the band or curb that formed the opening on the crown of the arch were cut by his particular orders, and put in their places before he left the superintendence of the building. I felt perfect confidence in Mr. Latrobe's genius as an architect, and his acknowledged skill as an engineer, that he had well considered the hazard of the proposed construction, and had taken every precaution against danger; and I gave direction to the workmen to proceed strictly according to their orders from him.

"By the 23d of April the chimney flues were all brought into their position on the crown of the arch, when the master workman thought it would be proper to loosen the centres, that the arch might be proved and take its bearings before the stone cupola should be built. On loosening the centre, it was found that the crown of the arch settled with it, and that the stones around the circular opening had moved in a few minutes so far as that the opening was four inches larger in one direction than in the other; the joints appearing violently compressed in some parts, and open on the others. The workmen left it in alarm and considered it very hazardous. I soon came to the determination that the arch could not bear the weight of the flues and stone cupola, estimated at 200 tons more than it was already charged with; and, after inspecting the foundation resolved to build a cone of brick from the bottom of the dome to the circular opening above, for the purpose of strengthening the arch and supporting the cupola. . . .

"The great arch in the roof of the north wing is 40 feet in span from north to south, and 30 ft. wide from east to west, and rises in a semi-circle; it is intended to support a stone cupola 22 ft. in diameter, with 6 windows in its circumference, and as many piers between them, in which 18 chimney flues are to be carried up from the different apartments of the building. A circular opening is made in the crown of the arch 15 ft. wide (the inner diameter of the cupola), to convey light to the interior, and particularly to the vestibule of the Senate chamber. . . .

"One cause of the failure of this arch arises from the circumstance that the circular opening is not in the centre. . . . On taking down the centring which opened the soffit or under side of the arch to view, another cause of weakness appeared: the arch, which is two bricks thick, is ornamented with large caissons or coffers of three feet square, sunk in the depth of one brick, or half its thickness; these destroy the bond and connection of the work. . . . It would be dangerous to trust the arch to bear the weight."

Later in the same month, Bulfinch reports:

"A cone of brick has been made under the opening of the arch; the chimney flues are now brought into their right position, and carried up to the top of the dome roof. The work appears fair and substantial, and capable of sustaining the stone lantern which will now immediately be built upon it."

The architect continued to devote himself assiduously to the completion of the two wings only, as they were most necessary to the use and comfort of Congress. On November 21, 1818, he reports regarding the condition of the north wing:

"The stone masons have built, on the outside, the entire balustrade of the east and west sides, and the attic of the north front, and the stone cupola over the dome. Inside, they have laid the marble stairs leading to the principal floor, completed the colonnade of the vestibule and part of the gallery of the Senate chamber. The roof has been covered with copper; the apartments and passages of the upper story are plastered and paved; and the doors, shutters, and other carpenter's work will be finished in a few days. The court room is proceeding in a state of preparation for the use of the court in December. The ceiling of the Senate chamber is rough plastered. . . . The rich and costly colonnade and gallery of the Senate chamber . . . is to be wholly of marble, and was contracted for in New York to be executed there, and to be delivered here in November, 1817."

In speaking of the progress on the south wing, in the same report, Bulfinch says:

"The columns of Potomac marble of the Representatives room have been prepared and set in their places; the stone entablature, with which they are crowned, and the brick arches connecting them with the walls, are built; the stone enclosure forming the breast of the gallery is nearly complete; the ribs of the dome ceiling are raised and secured; the outer roof is now raising and will be covered in a fortnight, and the ballastrade is nearly entire."

From these and other reports and letters of this period are seen the difficulty experienced and the interest taken in securing suitable marble for the beautiful pillars which adorn the old Senate Chamber, and more especially the old Hall of Representatives. The desire was so great on the part of the Commissioner and architect that, after securing sufficient breccia or Potomac marble for the shafts from the quarries in Loudon County, Virginia, Giovanni Andrei was sent in 1815 to Carrara, Italy, to procure of statuary marble their twenty-four Corinthian capitals. Latrobe, then architect of the Capitol, furnished the necessary drawings to govern in the execution of these, and passage was provided for the artist, as well as for Mrs. Andrei, his wife, on the United States corvette, *John Adams*.

**The Central Structure.**—Previous to the fire a wooden bridge or covered way only had connected the two wings. As soon as these were restored, and completed in accordance with Latrobe's designs, Bulfinch turned his

attention to the central structure, which, except upon the west, he executed after drawings adapted from the designs which Latrobe had made in following —but only where compelled to do so—Thornton's original plan. The former architect in his designs had enlarged the eastern portico, and added substantially the present steps which lead from it to the campus. To prepare for the new work, it was found necessary on the west front to remove a great body of earth, rubbish and old foundation, and to broaden the old foundation of the basement story. On November 18, 1818, the architect reports its new foundation as laid, the cellar walls of the rotunda as carried to a sufficient height to receive the arches intended to form the ground floor, and the external walls of the basement as commenced. The central porticoes and library rooms also were now built. The entire work progressed but slowly, however, as all work for the government is likely to do, and not until December 6, 1824, was the President notified: "The interior of the Capitol is now finished, with the exception of some painting on the stone work, which is not sufficiently seasoned to receive it, and the bas relief ornaments of the rotunda."

The architect's bed evidently had not been one of roses; for John Trumbull speaks of the "intrigues which perpetually controlled the good intentions and pure taste of Mr. Bulfinch." Trumbull seems to have enjoyed the architect's confidence, and to have been consulted in the plans for the central structure. Bulfinch, at first, proposed a staircase similar to the one in the City Hall in New York, but, as it would be imperfect without a dome light, which, in such a plan, could not come in the center of the building, Trumbull apprehensively asked: "How then can you have the grand dome, even for show?" Such propositions touched the artist's heart. He was then at work upon his historical pictures which are now in the rotunda. In regard to the saloon proposed by the architect for a gallery of paintings, Trumbull complains: "The pictures must hang opposite to the windows, which is the worst possible light; besides which, the columns and projection of the portico will darken the room in some degree, and render what light there may be, partial and unsteady."

"I am glad," he writes to Bulfinch, January 28, 1818, "to know that so much is done, and magnificently done, at the Capitol; but I feel the deepest regret at the idea of abandoning the great circular room and dome. I have never seen paintings so advantageously placed in respect to light and space, as I think mine would be, in the proposed circular room, illuminated from above. The boasted gallery of the Louvre is execrable for paintings—windows on each side, and opposite to each other, and the pictures hanging not only between them but opposite to them. . . . The same objection applies in its full force, to the proposed saloon or gallery in the Capitol; and I should be deeply mortified, if, after having devoted my life to recording the great events of the Revolution, my paintings, when finished, should be placed in a disad-

vantageous light. In truth, my dear friend, it would paralyze my exertions, for bad pictures are nearly equal to good, when both are placed in a bad light."

The artist, with a view always to his pictures, hastened to suggest compromise plans by which to save the dome, if possible. He proposed to "enclose the basement story of the two porticos, in the same style of piers and arches, as in the wings, and to enter, under each portico, a hall forty-five feet by twenty, with apartments for door-keepers adjoining—to open a passage through the centre of the building, similar in style and dimensions to those already existing in the wings, which I also continue so as to meet each other, thus forming a simple and obvious communication to all parts of the ground plan. I suppose the inner diameter of the grand circular dome to be ninety feet, and the thickness of the wall five. Nine feet within this wall, I carry up a concentric circular wall of equal thickness to the height of the basement story. Between these two walls I place grand quadruple stairs, beginning at the doors of the two halls, and mounting on the right and left, to the floor of the dome vestibule. Twenty feet within this inner wall of the stairs, I raise a third concentric circular wall, of equal, or (if required) greater solidity."

Around the inner walls of the stairs was to be a bronze railing five feet high, with gates at the four entrances, by which it was intended to diminish the floor of the vestibule to seventy feet in diameter, so that the spectator could not approach nearer than ten feet to the wall on which his paintings were to hang, nor view them at a greater distance than eighty feet, which being a little more than three diagonals of the surface, the artist thought not by any means too great.

Trumbull urged also that, whatever dislike there might be to Latrobe's designs in general, there could be none to that for the rotunda and dome; for there the late architect had followed the original intentions, he said, "as projected by Major L'Enfant, drawn by Dr. Thornton, and adopted by General Washington. You will see it so marked on the plan of the city engraved by Thackera & Vallence, in Philadelphia, in 1792." "My plan," he adds, "differs from that finally adopted by him, essentially, in carrying up the grand staircase *within* the room, thus rendering it a guard to the paintings, and leaving the basement of the two porticos, and the whole substructure, free and applicable to economical purposes. I also omit the grand niches which M. Latrobe had devised, I presume for the purpose of sculpture. . . . I hope . . . either upon my plan or some other, you can succeed to preserve the great central circular room. Indeed, I must entreat you to preserve it if possible; and I repeat, that the loss of that, in my opinion, unrivalled situation and light for my pictures, I shall lose half my zeal."

Trumbull's earnest appeals on behalf of his historical paintings, no doubt,

had their influence. Bulfinch wholly discarded Latrobe's Doric temple proposed for a western entrance, and executed this part of the Capitol mainly after his own designs. He adopted a plan by which he gained space for the Library in the western center, and at the same time saved the dome. His administration saw the building at last reach a symmetry and convenience somewhat adapted, for that period at least, to the uses for which it was

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intended. The fault in placing the structure so close to the brow of the hill as to exhibit a story lower on its western front than on its eastern also was partially remedied through the skill of the architect, who somewhat destroyed the ungainly effect of the basement by a semi-circular glacis, or sloping, sodded terrace.

By an act of May 2, 1828, there being no longer any necessity for an architect at the Capitol, that office was abolished, though Bulfinch continued to superintend the work until the latter part of June, 1829. In 1830, when the architect left Washington for New England, the old Capitol was substantially completed, though some minor details were later executed according to directions which he gave before his departure. The building then passed

under the direction of the Commissioner of Public Buildings and Grounds, who remained in supervision until the erection of the marble extensions in 1851.

Cuts of this period show three domes, of which the one in the center above the rotunda was covered with copper, and much the largest. This was raised after Bulfinch's own design about 1822; those proposed by Thornton and Latrobe were not so large. "In the rotunda," writes Bulfinch, "a bold simplicity has been studied, suitable to a great central entrance and passage to more richly finished apartments. The room is 96 feet in diameter, and of the same height." The length of the entire building at that time was 352 feet 4 inches; the depth of the wings 121 feet 6 inches. The portico and steps, at the main entrance on the east front, projected 65 feet; while those on the west extended 83 feet. The height of the wings, to the top of the balustrade, was 69 feet and 6 inches; to the top of the old dome, 145 feet. Actual measurement shows the width of the present rotunda, which was not altered by Walter in his elevation of the dome, to be 97 feet 8 inches. The cost of the center building from April 20, 1818, to May 2, 1828, is placed in the estimates of the Treasury Department at $1,108,904.43.

The old Capitol covered 67,220 square feet of ground; and its parking contained 22½ acres. In the old days, the park was enjoyed to the fullest extent by the public. Croquet grounds were marked off for the pleasure of those who lived near the Capitol; and until the commencement of the new terrace, the grounds were yearly the scene of much merriment on Easter, when the sodded embankments were given up to children for egg-rolling. The parking was enclosed until about 1874 by an iron fence except where the nine gates—two for carriages both north and south, two for pedestrians on the east and three for them on the west—opened to the walks and drives. Portions of the original fence and gates are still to be seen about the grounds of the Smithsonian Institution. They recall to the older inhabitants of the District the watchman's cry about nine o'clock, P.M., from the east front of the building: "Close the gates!" The driveway gates were not locked until much later than those to the walks. Congressmen, delayed at the Capitol, were often seen to pick up a convenient stone and break a lock rather than seek peaceful exit.

## MARBLE EXTENSIONS

Not many years elapsed before it became evident that the Capitol was not sufficiently commodious to meet the purposes for which it had been built, and that even the masterly forethought of George Washington regarding Congress House had failed to realize the demands soon to be made upon its capacity by increase of population, the admission of new States and the acquisition of vast territory.

As early as 1843, the Senate concurred in a House resolution providing "That the Secretary of War be requested to cause a plan and estimates to be prepared at the Topographical Bureau, or otherwise within his Department, and laid before Congress at its next session, for a room or apartment in the

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Capitol, or to be added thereto, for the better accommodation of the sittings of the House of Representatives." Colonel Abert and Lieutenant Humphries, of the Topographical Bureau, and William Strickland, the architect, accordingly prepared a plan for the enlargement of the building by means of a south wing extending 103½ feet and having a breadth of 152½ feet. No further action, however, was taken by Congress at the time.

On May 1, 1850, in reply to a letter from Jefferson Davis, then a member of the Senate Committee on Public Buildings, architect Robert Mills submitted a report, drawings and estimates for the extension of the Capitol by means of two wings and for the enlargement of the dome. The idea of two wings seems better to have met the views of the Senate. On the 28th of the same month, Chairman R. M. T. Hunter reported a plan which, though suggested by the work of the Topographical Bureau, had been materially altered by Mills; and on the 19th of the following September, when the civil and diplomatic appropriation bill was before the Senate, Mr. Davis offered an amendment, which was adopted, providing for the enlargement of the Capitol according to plans to be agreed upon by a joint committee of both Houses, and for the payment of $100,000 for each wing. The money was to be expended under the direction of the President, who was authorized to appoint an architect to carry out whatever plans were adopted. The House cut down this appropriation one-half; and otherwise modified the language, so that the act, approved September 30, 1850, left to the President the approval of the plans as well as the appointment of the architect. This indicates that they had not the same preference for Mills which Davis enjoyed; and following the advertisement for and submission of plans, those of **T. U. Walter** of Philadelphia, the architect of the Girard College, were accepted by President Fillmore. Walter proposed white marble as the

building material; and that it might not be out of harmony with the main structure, he advised painting the freestone of the old building to match, or even facing it with marble. He was appointed architect in the early part of 1851, and his designs were formally approved by the President in June of that year. In the construction of the extensions, as well as of the dome, General Montgomery C. Meigs, then Captain of Engineers, and W. B. Franklin, Captain of Topographical Engineers, also rendered valuable service.

**Laying of the Corner-stone.**—The following account of the laying of the corner-stone of the extensions, July 4, 1851, is taken from the *National Intelligencer* of the 7th:

The National anniversary was, in its important incidents, the fineness of the weather, and its freedom from all untoward occurrences, perhaps the most interesting and agreeable ever enjoyed in this capital.

The day was ushered in by salutes of artillery from different points of the city, and, as the glorious sun gilded our tallest spires, and shed a lustre on the dome of the Capitol, it was welcomed by a display of National Flags and the ringing of bells from the various churches and engine houses. Thousands of visitors from Georgetown, Alexandria, Prince George's, Montgomery, Virginia, and Baltimore poured in by every kind of conveyance. A very large proportion of these hastened to the Capitol, in hopes to secure an eligible place from which to hear Mr. Webster's speech; others again pressed their way to the City Hall, to witness the first moving of the procession.

In the large Council Chamber of the City Hall were assembled the President of the United States, the Members of the Cabinet, Officers of the Army and Navy in full uniform, the Mayor and Members of the Corporation, and various civil officers.

At the appointed hour the various bodies were drawn into line. The first division of the procession was for the most part of visiting and local military companies. The array of officers of the Army and Navy was one of the most imposing features of the pageant, including amongst them 30 or 40 brave veterans with the Commander-in-Chief Scott at the head of the Military Division, and Commodore Morris at the head of the Naval, all in full uniform; Officers of the several States and Territories; officers and soldiers of the Revolution; and officers and soldiers of the War of 1812.

Then came the Civic Procession, composing the second, third, fourth, and fifth divisions of the program:

The second division was under Dr. William B. Magruder, as Marshal, and was arranged in the following order:

Persons present at the laying of the corner-stone of the Capitol in 1793.
The President of the United States and Mayor of the City.
Heads of Departments.
Cabinet Members of former Administrations.
Committees of Public Buildings of the Senate and House of Representatives, Architect of Capitol, Commissioner of Public Buildings.
Heads of Bureaus.
Judges of the United States Courts.
Judges of the State Courts.
Chaplains of the 31st Congress.

The Reverend Clergy of the District.
Delegations from States and Territories.
Washington Monument Society.
Members of the Smithsonian Institution.
Members of National Institute.
Ex-Mayors of the City of Washington.
The Corporate authorities of Alexandria, Georgetown and Washington.
Members of the Society of Cincinnati.

The third division consisted of the Fraternity of Free and Accepted Masons, who were attired in the regalia of the Order, bearing its various emblems, and forming a distinct feature in the pageant. Then followed the order of the Sons of Temperance, including their grand and subordinate divisions, with banners, etc., as before described.

In about 30 minutes, the Procession entered the North gate of the Capitol grounds, and were drawn up in order around the excavation for the Cornerstone. The President of the United States, attended by Walter Lenox, Esq., Mayor of the City of Washington; the Heads of Departments; the Officers of the Army and Navy; George Washington Parke Custis, Esq., the Reverend Clergy; the Masonic Order; and as many others as the limited space would accommodate, occupied the site of the contemplated edifice.

After a salutatory by the Marine Band, and order being proclaimed, the Rev. C. M. Butler, D.D., Rector of Trinity Church, and Chaplain of the Senate, opened the ceremonies with fervent and impressive prayer.

Thomas U. Walter, architect of the new building, then took a survey of the stone and deposited therein a glass jar, hermetically sealed, which contained a variety of valuable historical parchments, the coins of the United States, a copy of the Oration to be delivered by the Secretary of State, newspapers of the day, and other memorials.

The Corner-stone of the new Capitol edifice was then, with great dignity and solemnity laid by Millard Fillmore, President of the United States, after which he gave way to the Masonic Fraternity.* Then services were opened with an excellent prayer by the Grand Chaplain, the Rev. Charles A. Davis. The "corn of nourishment, the wine of refreshment, and the oil of joy," were severally deposited according to the peculiar observances of the fraternity, viz.:

The Grand Master examined the stone, applied the Square, level and plumb, and pronounced it properly formed, and of the suitable material for the purpose for which it was intended. He then placed upon it the corn, wine, and oil, saying as he did so, "May the all bountiful Creator bless the people of this nation, grant to them all the necessaries, conveniences, and comforts of life, assist in the erection and completion of this edifice, preserve the workmen from any accident, and bestow upon us all the corn of nourishment, the wine of refreshment, and the oil of joy." He then said, "with this gavel, which was used by the immortal Washington, at the laying of the corner stone of that Capitol, and clothed with the same apron that he then wore, I now pronounce this corner-stone of this extension of that Capitol, well laid, true, and trusty," accompanying the last words with three blows of the gavel. He then presented to T. U. Walter, Esq., the Architect, the working tools, being the square, level, and plumb, accompanying the presentation with the following remarks:

"Mr. Architect: I now, with pleasure, present to you these working tools of your own profession—the square, the level, and the plumb. We, as speculative masons, use them symbolically; you as an accomplished architect, well know their use practically, and may the

* Matthew G. Emory, ex-Mayor of the City of Washington, who built the basement stories of the extensions, furnished all the granite and delivered the white marble for the wings, laid the corner-stone in preparation for the ceremony.

noble edifice, here to be erected, under your charge, arise in its beautiful proportions, to completion, in conformity with all your wishes, and may your life and health be long continued, and may you see the work go on, and the cap-stone laid under circumstances as auspicious and as happy as those under which the corner-stone, is this day laid."

The line of the procession and the mighty multitude now changed positions nearer to the front of the stand from whence the addresses were to be delivered. Accompanied by the marshals of the day, the President and his escort, with the distinguished individuals already referred to, were conducted to seats upon the lofty platform.

B. B. French, Esq., Grand Master of the Masons, then appeared in front (preceding Mr. Webster at his request), and delivered the opening address.

Mr. Webster then rose from a chair next to President Fillmore and approached the front of the stand. He was welcomed by the hearty cheers of the multitude, and proceeded to read the address which he had prepared, a copy of which had been deposited in the corner-stone. He did not, however, confine himself to the manuscript, but occasionally extemporised new thoughts and other highly interesting reflections which together with the reading, occupied nearly two hours.

The conclusion of these important ceremonies was announced by a salute of artillery from the public reservation at the north end of the Capitol and the military and civic associations returned in excellent order to their respective places of rendezvous where they were dismissed.

The glorious day closed with a display of fire-works from the Mall south of the President's house.

Webster's oration was one of the most eloquent and comprehensive in his career. It was listened to by a large assemblage of people, who filled the eastern plaza before the Capitol, a much smaller amphitheater, however, than that to the east of the building at the present time. In the course of his address he called attention to the following account of the proceedings of the day, which, in his own handwriting, had been deposited within the corner-stone:

"On the morning of the first day of the seventy-sixth year of the independence of the United States of America, in the city of Washington, being the fourth day of July, 1851, this stone, designated as the corner-stone of the extension of the Capitol, according to a plan approved by the President, in pursuance of an act of Congress, was laid by Millard Fillmore, President of the United States, assisted by the Grand Master of the Masonic Lodges, in the presence of many members of Congress; of officers of the executive and judiciary departments, national, state and district; of the officers of the Army and Navy; the corporate authorities of this and neighboring cities; many associations, civil, military and masonic; officers of the Smithsonian Institution, and National Institute; professors of colleges and teachers of schools of the District of Columbia with their students and pupils; and a vast concourse of people from places near and remote, including a few surviving gentlemen who witnessed the laying of the corner-stone of the Capitol by President Washington, on the 18th day of September, 1793.

"If, therefore, it shall hereafter be the will of God that this structure shall fall from its base, that its foundations be up-turned, and this deposit brought to the eyes of men, be it known that, on this day, the Union of the United States of America stands firm; that their constitution still exists unimpaired, and with all its original usefulness and glory, growing every day stronger and stronger in the affections of the great body of the American people, and attracting more and more the admiration of the world.

"And all here assembled, whether belonging to public or private life, with hearts devoutly thankful to Almighty God, for the preservation of the liberty and happiness of the country, unite in sincere and fervent prayers that this deposit and the walls and arches, the domes and towers, the columns and entablatures, now to be erected over it, may endure forever! God save the United States of America!

DANIEL WEBSTER,
*Secretary of State of the United States.*"

**Construction.**—Great difficulty was experienced in the building of the foundations, especially at the northwest corner of the Senate wing, where the soil was very sandy. At that point, the walls were sunk forty feet below the surface before firm strata could be found. In the fall of 1854, the walls of the House and Senate were up to the ceiling; but they were not covered in with the metallic and glass roofing until 1856. The wings were practically complete in 1861. The east portico of the north wing was finished in November, 1864.

The walls of the beautiful extensions are of white marble from the quarries at Lee, Massachusetts, and are not inharmonious with the walls of the old building, which are of yellowish freestone, painted white. Fifty Corinthian marble columns from quarries at Cockeysville, Maryland, are distributed about the exterior of each new wing and its connecting corridor. The shafts are fluted monoliths, and the capitals and pedestals also are carved of solid slabs of marble. Each column weighs 23 tons, and cost the United States, when in position, $1,550. The first column was erected on the House wing in November, 1860; the last, which was on the Senate wing, was not raised to its place until 1865. The architraves, entablatures, ornamented pediments, cornices and portico-ceilings are composed of massive blocks of marble, in some instances finely carved. Along the west side of each extension run porticoes 105 feet 8 inches in length, projecting 10 feet 6 inches from the wall. Like porticoes extend along the north end of the north wing and the south end of the south wing, while double porticoes are formed in each instance to the east. Suitable porte-cochères beneath the three flights of steps leading to the eastern entrances protect carriage visitors from inclement weather.

BRINGING A MARBLE COLUMN TO THE CAPITOL

The style of architecture of the old Capitol, which, from the first, was of the Corinthian order, has been carefully preserved by Walter. Each marble wing is 142 feet 8 inches in length on the east front, by 238 feet 10 inches in depth, exclusive of porticoes and steps. The greatest depth, including the porticoes and steps, is 348 feet 6 inches. Each wing is connected with the old building by a north and south corridor 44 feet in length by 56 feet 8 inches in width, enriched by Corinthian columns similar to those on the wings themselves. These marble extensions have increased the length of the Capitol to 751 feet 4 inches. It covers an area of 153,112 square feet. The official tabulation gives $8,075,299.04 as the net expenditures by the government upon the extensions.

**Occupancy by Congress.**—The House met for the first time in the new Hall of Representatives in the south extension at twelve o'clock, December 16, 1857. The new Senate Chamber was not ready for occupancy for more than a year later, January 4, 1859, when the Senate moved from its old chamber, now devoted to the Supreme Court of the United States. Despite the bad weather and bad walking, for there were no street cars in Washington in those days, the Capitol was filled to overflowing with people desiring to see the ceremony of the removal of the Senate and its initial sitting in the new hall. The eagerness to be present at the exercises was so great that Mr. Stuart moved to admit ladies to the floor, which motion, however, was defeated through the objection of Mr. Hamlin.

The report of the committee was first read by the Secretary. It stated that the new chamber was ready for occupancy, and that the seats had been arranged according to the plan presented with the report and the rooms assigned. The galleries to the left of the President were reserved for ladies accompanied by gentlemen, and those to the right for gentlemen alone. The central portion above the President's chair—except the front desk, which was set apart for reporters of the Senate—was allotted to such reporters of the press as might be admitted thereto by the authority of that body. Mr. Crittenden moved the adoption of the report in an informal speech full of feeling at the thought of leaving the historic chamber. He was followed by the Vice-President, John C. Breckenridge, in a more elaborate and eloquent speech in the same vein. The Senators, preceded by the Vice-President, the Secretary and Sergeant-at-Arms, then marched to the new chamber and took the seats assigned them, whereupon the Vice-President called the body to order. After the Rev. P. D. Gurley, D.D., had offered prayer, the regular proceedings were resumed.

## THE DOME

The marble extensions had not far progressed before it was strikingly apparent that they would dwarf and render out of proportion the central dome of the old Capitol. Then, too, the old dome had nearly caught afire when the Library burned in 1851, which was an additional reason for building a new one. The plans were prepared by architect Walter, and approved by the President. The old brick and wooden dome was torn away in 1855, and the present magnificent dome of iron, painted white to resemble the building, erected in its place. In this connection it is interesting to reflect upon the idea which Ruskin, the fastidious champion of pure architecture, suggests in his *Lamp of Truth:* "It may be perhaps permitted to me to assume that true architecture does not admit iron as a constructive material, and that such works as the cast-iron central spire of Rouen cathedral, or the iron rooms and pillars of our railway stations, and of some of our churches, are not architecture at all."

There was not a day during the Civil war when the sound of the builder's hammer was not heard at the Capitol. Even when, in May, 1861, all work was ordered to be suspended, the contractors practically continued at their own expense to put in place the 1,300,000 pounds of iron castings then upon the ground. The outside of the spherical portion of the new dome was finished in 1863, though not until the next year was it painted and the scaffolding removed. By the close of 1865, the wings and the interior of the dome were completed, and Walter's work was done.

The height of the building from the base line on the west to the crest on the new dome is 307 feet 6 inches. Rising, as it does, 287 feet 6 inches above the base line on the east front, away from all surrounding buildings, it is more imposing to the eye than the somewhat similar domes of St. Peter's at Rome, 448 feet high, designed by Michael Angelo; St. Paul's in London, 365 feet in height, designed by Sir Christopher Wren; or the dome of the Pantheon in Paris, which has a height of 258 feet. There is no dome in Europe more graceful in its lines and proportions.

Great engineering skill was required in the erection of the dome. The walls had to be trussed, bolted, girded and clamped in every conceivable way to hold in position the immense superstructure. Even furnished with the figures, it is scarcely possible for the mind to appreciate its immense weight. Walter calculated its 8,909,200 pounds of cast and wrought iron as giving a

pressure of 13,477 pounds to the square foot at the basement floor, and the supporting walls as capable of holding 755,280 pounds to the same area. The pressure upon the walls of the cellar floor, exclusive of the weight of the Goddess of Freedom, is estimated at 51,292,253 pounds. The dome is composed of two shells, one within the other, which expand and contract with the variations in temperature; between these the stairway winds in its ascent. The greatest diameter at the base is 135 feet 5 inches. The cost of the new dome is officially given at $1,047,291.89.

The thirty-six columns which surround the lower portion of the exterior represent the thirty-six States in the Union at the time it was designed. The thirteen columns which encircle the lantern above the tholus are emblematic of the thirteen original States. This lantern is 24 feet 4 inches in diameter and 50 feet in height. Its light notifies the surrounding country for miles of a night session in either House. The American flag, floating from the staff above either chamber, is the signal by day of the session of the House beneath. Until late years, except during the sittings of Congress, no flag floated from the nation's Capitol. This oversight was first pointed out by Colonel Richard J. Bright, Sergeant-at-Arms of the Senate, through whose patriotic efforts the following clause was inserted in the sundry civil appropriation bill, approved August 18, 1894: "To provide flags for the east and west fronts of the centre of the Capitol, to be hoisted daily under the direction of the Capitol Police board, one hundred dollars, or so much thereof as may be necessary." Like provision has been made each year since. Out of respect for noted dead, the flags float at half-mast, and in a very few instances the Capitol has been partially draped in black. On gala days, flags wave in the breeze from staffs placed near the top of the dome, and a few years since, for a short time, arc lights with reflectors were there suspended for the purpose of more effectively lighting the park.

**Dome-Entrance and View.**—The narrow, tortuous stairway which leads to the dome rises from the circular vestibule before the entrance to the office of the Marshal of the Supreme Court. There are 365 steps in the ascension, one for each day in the year. The bird's-eye view from either the lower or upper circular balcony which encompass the dome amply repays the climb. This is graphically described by Mr. Spofford in his *Eminent and Representative Men of Virginia and the District of Columbia:* "Viewed from the vantage-ground of the capitol dome, or even the western portico, or more widely from the top of the Washington monument, the environs of Washington present a landscape of rare beauty and varied effect. The near view includes the mass of the city, thickly covered with dwellings, stores, and shops, intersected by the two great arteries of Pennsylvania avenue, running to the treasury, and Maryland avenue, running westward to the Potomac. At frequent intervals through the perspective of roofs, rise the tall steeples of churches and the massive white marble edifices of the various government buildings. Turning westward, the bright, broad current of the Potomac—nearly a mile wide opposite the capitol—sweeps southward, while there comes in on the left, joining the main stream at Greenleaf's point (on which the government arsenal is situated), the deep current of the Anacostia, or eastern branch of the Potomac. To the south, on the heights beyond the eastern branch, is seen the long mass of the government insane asylum buildings. On the Virginia shore rises a long forest-clad range of hills, amid which may be discerned Arlington heights, with its pillared edifice erected by George Washington Parke Custis, now occupied by the government, and its National cemetery or city of the dead, where 15,000 Union soldiers are interred; while the spire of Fairfax seminary, six miles distant, rises above the horizon in the direction of Alexandria. The latter little city, with its houses, churches, and shipping lying along the harbor, is clearly visible, and the river is at almost all seasons dotted with the sails of river craft and with steamers plying up and down. To the northwest, over the roofs of the executive mansion and the new state department, rise the lofty and picturesque heights of Georgetown, attaining at the adjoining village of Tenallytown, just outside the borders of the District of Columbia, a height of some 400 feet above the level of the sea. To the north are seen the buildings of Howard university, crowning Seventh street hill, and beyond the towers of the Soldiers' home, a free refuge for the disabled soldiers of the army, comprising a beautiful park of 740 acres in extent. It was this delightful and comprehensive view which drew from Baron von Humboldt the remark, as he stood on the western crest of Capitol hill and surveyed the scene, 'I have not seen a more charming panorama in all my travels.'"

How different the spirit with which Dickens described the same scene after beholding it, in 1842: "It is sometimes called the City of Magnificent

Distances, but it might with greater propriety be termed the City of Magnificent Intentions; for it is only on taking a bird's-eye view of it from the top of the Capitol, that one can at all comprehend the vast designs of its projector, an aspiring Frenchman. Spacious avenues, that begin in nothing, and lead nowhere; streets, mile-long, that only want houses, roads, and inhabitants; public buildings that need but a public to be complete; and ornaments of great thoroughfares, which only lack great thoroughfares to ornament,—are its leading features . . . a monument raised to a deceased project, with not even a legible inscription to record its departed greatness. Such as it is, it is likely to remain."

We can imagine Mark Twain about 1874, quite out of breath after struggling up the long flight of steps to the dome, contemplating with pitiful eyes his poor fellow mortals beneath. "Now your general glance," he drawls humorously, "gives you picturesque stretches of gleaming water, on your left, with a sail here and there and a lunatic asylum on shore; over beyond the water, on a distant elevation, you see a squat and yellow temple which your eye dwells upon lovingly through a blur of unmanly moisture, for it recalls your lost boyhood and the Parthenons done in molasses candy which made it blessed and beautiful. Still in the distance, but on this side of the water and close to its edge, the Monument to the Father of his Country towers out of the mud—sacred soil is the customary term. It has the aspect of a factory chimney with the top broken off. The skeleton of a decaying scaffolding lingers about its summit, and tradition says that the spirit of Washington often comes down and sits on those rafters to enjoy this tribute of respect which the nation has reared as the symbol of its unappeasable gratitude. The Monument is to be finished, some day, and at that time our Washington will have risen still higher in the nation's veneration, and will be known as the Great-Great-Grandfather of his Country. The memorial Chimney stands in a quiet pastoral locality that is full of reposeful expression. With a glass you can see the cow-sheds about its base, and the contented sheep nibbling pebbles in the desert solitudes that surround it, and the tired pigs dozing in the holy calm of its protecting shadow.

"Now you wrench your gaze loose and you look down in front of you and see the broad Pennsylvania Avenue stretching straight ahead for a mile or more till it brings up against the iron fence in front of a pillared granite pile, the Treasury building—an edifice that would command respect in any capital. The stores and hotels that wall in this broad avenue are mean, and cheap, and dingy, and are better left without comment. Beyond the Treasury is a fine large white barn, with wide unhandsome grounds about it. The President lives there. It is ugly enough outside, but that is nothing to what it is inside. Dreariness, flimsiness, bad taste reduced to mathematical completeness is what the inside offers to the eye, if it remains yet what it always has been.

"The front and right hand views give you the city at large. It is a wide stretch of cheap little brick houses, with here and there a noble architectural pile lifting itself out of the midst—government buildings, these. If the thaw is still going on when you come down and go about town, you will wonder at the short-sightedness of the city fathers, when you come to inspect the streets, in that they do not dilute the mud a little more and use them for canals."

**The Goddess of Freedom.**—The huge bronze—variously called "The Goddess of Freedom," "The Goddess of Liberty" and "The Indian Goddess"—which to-day rests upon the great dome-pedestal, for some years awaited its destination in the lawn southeast of the building. Two weeks were consumed in raising it to its present position. It had first been oxidated by an acid solution to produce a rich and uniform tint which, it was thought, would never change under exposure. As the head and shoulders, which were the fifth and crowning section of the figure, were placed in position, at noon on the 2d of December, 1863, a flag was waved from the top of the dome and the field battery in the grounds, thirty-five guns, fired the national salute. This was answered successively by the guns of the forts then guarding the District of Columbia, and by the patriotic cheers of the multitude, who had gathered to see the statue of Freedom—the emblem of a principle which was even then the contention of two mighty armies—raised upon the dome.

THE GODDESS OF FREEDOM

(*Crawford's original model*)

The statue, which faces to the east, was designed by Thomas Crawford, the father of the novelist, F. Marion Crawford, in Rome in 1855; and cast in the foundry of Clark Mills, near Bladensburg, in the District of Columbia. The original model of the sculptor in plaster had a liberty cap jewelled with a circlet of stars. In October, 1855, Crawford writes to Captain Meigs:

"It is quite possible that Mr. Jefferson Davis may, *as upon a former occasion*, object to the cap of Liberty and the fasces. I can only say in reply that the work is for the people, and they must be addressed in language they understand, and which has become unalterable for the masses.

"The emblems I allude to can never be replaced by any invention of the

artist; all that can be done is to add to them, as I have done, by placing the circlet of stars around the cap of liberty: it thus becomes more picturesque, and nothing of its generally understood signification is lost. All arguments, however, must reduce themselves into the question: 'Will the people understand it?' I, therefore, hope the Secretary will allow the emblems to 'pass muster.'

"I have said the statue represents 'armed Liberty.' She rests upon the shield of our country, the triumph of which is made apparent by the wreath held in the same hand which grasps the shield; in her right hand she holds the sheathed sword, to show the fight is over for the present, but ready for use whenever required. The stars upon her brow indicate her heavenly origin; her position upon the globe represents her protection of the *American* world —the justice of whose cause is made apparent by the emblems supporting it."

The present helmet, surmounted by a crest of eagle plumes, was adopted after considerable correspondence between the Secretary, Captain Meigs and the artist. On March 18, 1856, Crawford writes: "I read with much pleasure the letter* of the honorable Secretary, and his remarks have induced me to dispense with the 'cap' and put in its place a helmet, the crest of which is composed of an eagle's head and a bold arrangement of feathers, suggested by the costume of our Indian tribes." The Secretary's objections to the cap

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* War Department,
Washington, *Jan.* 15, 1856.

Capt. M. C. Meigs, in charge of Capitol Extension, Washington City:

*Sir:* The second photograph of the statue with which it is proposed to crown the dome of the Capitol, impresses me most favorably. Its general grace and power, striking at first view, has grown on me as I studied its details.

As to the cap, I can only say, without intending to press the objection formerly made, that it seems to me its history renders it inappropriate to a people who were born free and would not be enslaved.

The language of art, like all living tongues, is subject to change; thus the bundle of rods, if no longer employed to suggest the functions of the Roman Lictor, may lose the symbolic character derived therefrom, and be confined to the single signification drawn from its other source—the fable teaching the instructive lesson that in union there is strength. But the liberty cap has an established origin in its use, as the badge of the freed slave; and though it should have another emblematic meaning to-day, a recurrence to that origin may give to it in the future the same popular acceptation which it had in the past.

Why should not armed Liberty wear a helmet? Her conflict being over, her cause triumphant, as shown by the other emblems of the statue, the visor would be up so as to permit, as in the photograph, the display of a circle of stars, expressive of endless existence and of heavenly birth. With these remarks I leave the matter to the judgment of Mr Crawford; and I need hardly say to you, who know my very high appreciation of him, that I certainly would not venture, on a question of art, to array my opinion against his.

Very respectfully, your obedient servant,

Jefferson Davis,
*Secretary of War.*

were that it was the Roman badge of emancipation and inappropriate to a free-born people. It has been often asserted that he saw in it a fanciful menace to the South and her institution of slavery.

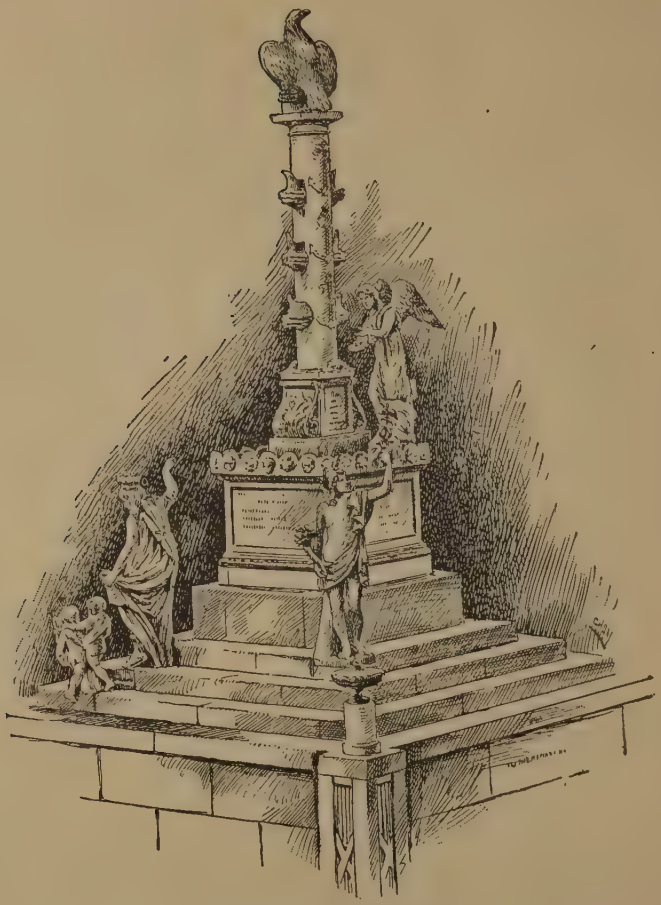
The right hand of the figure rests upon the hilt of a sheathed sword; her left holds an olive branch, while resting upon a shield. At the waist, a broach bearing the letters "U. S." holds the drapery in place. The statue weighs nearly 15,000 pounds, the weight of the heaviest of the five sections being 4,740 pounds, and is 19½ feet in height. Crawford received $3,000 for the plaster model; Mills, $9,800 for casting it in bronze; and $10,996.82 were paid for labor, iron-work and copper.

It is perhaps well for the statue that its position, while most imposing, places it beyond the critical vision of even those who most highly appreciate Crawford's art. It is unfortunately now neither ancient nor modern, classic nor American. Under several equally inappropriate titles the public, with careless indifference, have come to idealize a mongrel statue which would have possessed more merit and appropriateness, had not politics, as is too often the case in America, contaminated art. It has been proposed to gild the statue. This would but make more glaring its imperfections.

## THE TERRACE

EVEN after the erection of the grand marble wings and the elevation of the dome, the Capitol, except on the eastern front, had an unfinished appearance despite the sodded embankment which formed the old terrace, especially devised by Bulfinch. This was well described by Watterston in 1842: "Proceeding through the western entrance of the Capitol you reach a spacious terrace, paved with Seneca freestone, and extending in a very beautiful sweep, from north to south. Beneath this terrace, which is below the level of the east front, is a range of *casemate* arches, forming depositories for the wood and coal annually consumed in the building. The terrace is faced with a grass bank or glacis, and accessible by two flights of stone steps on either side of the open arches leading to the basement story of the Capitol. Under the middle of these is a handsome marble fountain, from which the water, brought through pipes from springs about two miles north of the Capitol, falls into a beautiful basin of white marble, and thence flows into a reservoir cased with stone, and in which has been erected a monument [now at Annapolis] to the memory of young naval officers, Somers, Wadsworth, Israel, Decatur, Dorsey, and Caldwell, who gallantly perished off Tripoli, in 1804. It is a Doric pillar, with emblematic embellishments, etc., crowned with an eagle in the act of flying. The column ornamented with the prows of Turkish vessels, rests on a base, on one side of which is sculptured in *basso relievo* a view of Tripoli and its fortresses in the distance, the Mediterranean and American fleet in the foreground. The whole monument is of Italian marble, and its sub-base of American marble, found near Baltimore.

"Further west is another fall or glacis, with stone steps, from the bottom of which three fine walks, paved with granite, lead to the principal western gates, one in the centre, one opening into the Maryland, and the other into Pennsylvania Avenue. On each side of the centre gateway are porters' lodges, which, with the stone piers to the gates, are constructed in the same style as the basement of the building. The public grounds around the Capitol are enclosed by an iron palisade or railing, bordered with a belt of forest and ornamental trees, shrubs, and flowers, and laid out into walks neatly gravelled, and also planted with fine trees. On each side of the centre walk are two small *jets d'eau*, supplied with water from the reservoir above. A brick pavement extends along the wall, on the outside, upwards of a mile in length,



THE NAVAL MONUMENT

and the square or public grounds form, in fine weather, one of the most beautiful promenades in this country."

The present terrace, which greatly enhances the beauty of the building, was designed by, and constructed under the direction of, **Edward Clark,** the present distinguished architect of the Capitol. Clark was first initiated into office as the assistant of Walter, the architect of the extensions, and assumed his present position after the completion of the marble wings and the new dome, upon which his best energies and talents had been displayed in seconding Walter's plans.

The approaches were begun in 1882; the terrace itself was not commenced until two years later, nor finished until 1891. This grand esplanade, which extends along the entire north, south and west fronts of the Capitol, is built principally of Vermont marble. The large interior space secured to the building by means of this addition is occupied by electric plants and the furnaces and engines which heat the building, and by committee rooms and those devoted to the use of the custodian of art. The total cost of the terrace to the government has been about $750,000. The cost of the Capitol up to June 30, 1883, is estimated at $15,599,656, of which $703,455.80 is officially given as the cost of repairs upon the building from March 2, 1827, to March 3, 1875.

On summer evenings, when the heat drives the townsfolk from their homes, there is no more popular resort than the terrace-promenade. The gay summer dresses, and the chatter of the voices of the merry throng upon the steps and along the balustrade, counting the stars or gazing languidly down the long line of lights that mark the avenues and streets of the heated city, form quite an Italian picture. In hushed moments, the idler's ear catches rippling laughter from the shadow of some column, bespeaking the embrace stolen while a friendly cloud masks the moon. How to scholars the scene recalls Horace's drinking song for winter, in imitation of an ode from Alcæus; for there the Roman poet in imagination invokes the pleasures of Youth, the camp and the promenade, and the enticing laughter of the maid coyly crouching in a corner or angle of the street or near houses of an evening in Rome, some two thousand years ago! The world has not so much changed; for modern fancy whispers:

The night is still; come wander, dear,
Along an old familiar way;
Mine arm about thee, once more hear
The old familiar lover's lay.

See, sweet, the moonbeams kiss the dome—
The great white dome, the peoples' shrine;
Along the esplanade we'll roam,—
'Twas there you promised to be mine.

See how the clouds throughout the west
Still fond embrace each fleeting ray;
So to my heart with man's poor zest
I clutch thy heart; it is my day.

See, love, the city careless sleeps,
Nor knows thy heart's the richest mine,
Where Fortune's delver proudly reaps
Bright golden hours of joy divine.

See yonder, love, the ivy clings
  Unto a bird-nest balcony,—
Thence Fancy's wedding bell first rings,—
  A dear old spot for you and me.

Come back, come back, my own sweetheart;
  Along the terrace this night stray;
We'll play at love with youthful art,
  And live again departed day.

The night is soft, the night is fair,—
  Come wander there once more with me;
Oh, great dome-shadows be the lair,
  For love-kiss as ye used to be!

No Autumn cools the blood to-night,—
  Rosalia's veins are May again;
Let heart thrill heart in pulse-born fright,
  Love madly as you loved me then.

On nights when the moon is full and the great dome and columns are silvered by its rays, the whole pile appears like a cameo cut in the sky. The terrace is then a place of enchantment, and the night-visitor exclaims with Tom Moore:

"Now look, my friend, where faint the moonlight falls
  On yonder dome, and in those princely halls."

Another occasion when the Capitol rises in dignity almost sublime is in the midst of a great storm. To see the lightnings cleave the clouds and play harmlessly upon the iron dome, is a sight to dwell in memory forever. The sunsets, too, from the western steps, are unsurpassed in beauty, even in Venice.

This terrace is the last touch upon the Capitol. The great pile to-day, although designed piece by piece under the direction of various architects, has none of the patchwork appearance common to so many of the great buildings of the world. From any one of the magnificent views to be had of the imposing structure, it presents the symmetry, unity and classic grace of a building designed and executed by one master mind. It has grown as the nation has grown. The corner-stone was laid by Washington in 1793; the terrace was finished nearly a hundred years later, in 1891; and yet the Capitol will never be complete while the nation lasts. The impress of each succeeding generation will be found upon its walls, marking the intellectual, artistic and governmental advancement of the age. The great pile is national, American, human. On its walls is written the nation's history. Its corridors resound to the footsteps of her living heroes and sages; its every stone echoes the departed voices of her greatest dead.

THE NATIONAL CAPITOL—WEST FRONT

**Marshall's Statue.**—At the foot of the terrace, between the two main western stairways, is a bronze statue on whose base is inscribed: "John Marshall, Chief Justice of the United States. Erected by the Bar and the Congress of the United States, A.D. MDCCCLXXXIV." This admirable work is by the American poet-sculptor, W. W. Story, and was executed in Rome in 1883. On the north side of the base is a *basso-rilievo* in white marble representing "Minerva Dictating the Constitution to Young America"; on the opposite side, "Victory Leading Young America to Swear Fidelity at the Altar of the Union." The statue reminds us of the recollections of Goodrich, who visited the city in the winter of 1819–20: "Among the judges were Marshall and Story, both of whom riveted my attention. The former was now sixty-four years old, and still in the full vigor of his career. He was tall and thin, with a small face, expressive of acuteness and amiability. His personal manner was entirely dignified, yet his brow did not seem to me to indicate the full force of his great abilities and lofty moral qualities. I saw him many times afterward, and learned to look with reverence upon him, as being the best representation of the era and spirit of Washington, which lingered amongst us."

STORY'S MARSHALL

**Greenough's Statue of Washington.**—On the eastern plaza, about five hundred feet from the Capitol, resting upon a low granite pedestal, is a colossal statue in marble of Washington, which has enjoyed a remarkable history. The figure, scantily arrayed in the toga of a Roman senator, is represented in a sitting posture. The left hand clasps a short sword, the right points towards heaven. This is the work of Horatio Greenough.

"It is the birth of my thought," the artist writes. "I have sacrificed to it the flower of my days and the freshness of my strength; its every lineament has been moistened with the sweat of my toil and the tears of my exile. I would not barter away its association with my name for the proudest fortune avarice ever dreamed of. In giving it up to the nation that has done me the honor to order it at my hands, I respectfully claim for it that protection which it is the boast of civilization to afford to art, and which a generous enemy has more than once been seen to extend even to the monuments of his own defeat."

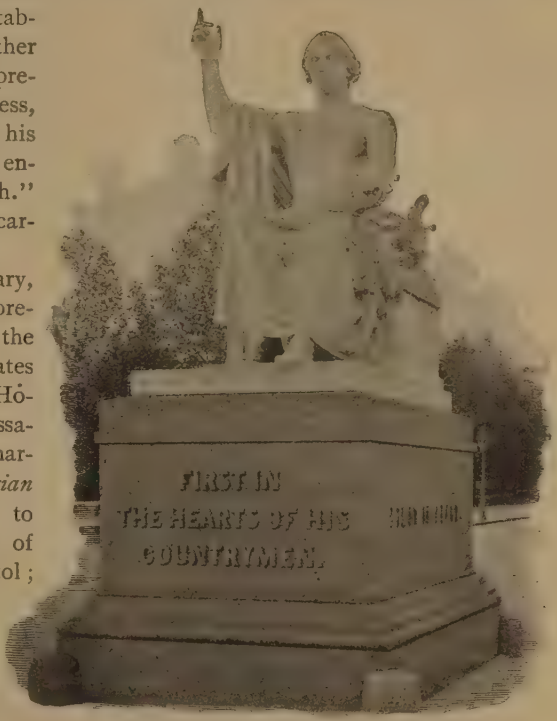
Greenough must have had an attractive personality to call forth the following praise from Emerson: "At Florence, chief among artists I found Horatio Greenough, the American sculptor. His face was so handsome, and his person so well formed, that he might be pardoned, if, as was alleged, the face of his Medora, and the figure of a colossal Achilles in clay, were idealizations of his own. Greenough was a superior man, ardent and eloquent, and all his opinions had elevation and magnanimity. He was a votary of the Greeks, and impatient of Gothic art."

On the base of the statue, also designed by Greenough, are inscribed words from General Henry Lee's oration before Congress, December 16, 1799, which were embodied as well in the resolution on the death of Washington, introduced into the House on the 19th by John Marshall, then a Representative from Virginia: "First in War, First in Peace, First in the Hearts of his Countrymen." On the back of the Roman chair is the following Latin inscription:

Simulacrum istud
ad magnum Libertatis exemplum
nec sine ipsa duraturum
Horatius Greenough
faciebat.*

* Horatio Greenough made this statue as a grand example of Liberty nor without it would it endure. *Simulacrum* is generally used of a statue of a god; therefore *signum*

The desire to honor Washington with a suitable statue was early manifest. On August 7, 1783, the Continental Congress resolved unanimously, ten States being present, that an *equestrian* statue of George Washington be erected at the place where the residence of Congress should be established. The resolution further specified that he be represented "in a Roman dress, holding a truncheon in his right hand, and his head encircled with a laurel wreath." This resolution was never carried into effect.




GREENOUGH'S WASHINGTON

On the 18th of February, 1832, the House of Representatives resolved "That the President of the United States be authorized to employ Horatio Greenough, of Massachusetts, to execute, in marble, a *full length pedestrian* statue of Washington, to be placed in the centre of the rotundo of the Capitol; the head to be a copy of Houdon's Washington, and the accessories to be left to the judgment of the artist." The Secretary of State immediately addressed a letter of instructions to Greenough for carrying the resolution into effect. The contract itself with the artist was made under the act of July 14th, which appropriated $5,000 "to enable the President of the United States to contract with a skilful artist to execute, in marble, a *pedestrian* statue of George Washington, to be placed in the centre of the rotundo of the Capitol."

The question as to what constituted a pedestrian statue was popularly mooted at the time. The artist evidently disregarded the controversy, if he

would be better. *Fecit* would be better Latin than *faciebat;* while a decidedly preferable arrangement of words would be "ad exemplum Libertatis magnum nec sine ipsa duraturum"—"great and not destined without it to endure." The one thing absolutely wrong, as it seems, is *istud*, which should be *hoc*.

was at all aware of it, and followed the bent of his own desire; and the authorities themselves accepted without question the undraped Roman Washington enthroned in a chair of state in fulfilment of a contract which, as well as the act of September 9, 1841, making the final appropriation, expressly called for a *pedestrian* statue.

The statue, which weighs nearly twenty-one tons, was chiseled in Florence. Upon its completion, the difficulty of bringing it safely to America arose; and by a resolution passed May 27, 1840, the Secretary of the Navy was authorized to take immediate measures for its transportation and erection in the National Capitol. Commodore Hull was sent with a vessel of war to take it on board, but when he found it would be necessary to rip up her decks in order to place the cumbersome burden in the hold, he demurred. A merchantman, the American ship *Sea*, Captain Delano, was then chartered for the purpose, her hatches enlarged, and the decks otherwise prepared to receive the huge marble. The passage was made in safety in spite of the danger from such an unwieldy cargo, and the statue was transferred to the Capitol without breaking, in 1841. The doors at the east front of the building were found, however, to be too small; and the masonry had to be cut away before the marble finally reached its proposed resting place in the rotunda, at Greenough's request, between its center and the door leading to the Library.

"In this hall," writes Dickens in 1842, "Mr. Greenough's large statue of Washington has been lately placed. It has great merits of course, but it struck me as being rather strained and violent for its subject. I could wish, however, to have seen it in a better light than it can ever be viewed in where it stands."

The effect of the statue generally was disappointing. It awakened the ridicule especially of the Congressional wits and connoisseurs; and the Senate in 1842 added an amendment, which was finally adopted, to the appropriation bill, providing $1,000 for its removal. When on May 11th this clause came before the House, Mr. Keim of Pennsylvania moved to amend it by "an appropriation of $3,500 for the construction of a suitable pedestal to the statue, to be approved by the President and heads of Departments." This was the straw that broke the Congressional camel's back. The debate which ensued was highly amusing, and if not in the *Globes*, might require expurgation.

Mr. Keim in support of his amendment said that, so far as the committee were concerned, they were willing that "the statue should remain as it was, much like a Hindoo suttee, with a marble corpse on a funeral pile. The question was merely whether the statue of Washington should remain on a pedestal of yellow pine boards, covered over with coal dust, or be removed to a more appropriate place, and have a more suitable pedestal." Mr. Joseph R. Ingersoll observed that "the statue had been placed in the centre of the

rotundo, in a spot which had been previously prepared to receive so great a weight, by the erection in the story below, of a mass of solid mason work reaching up to and supporting the floor of the apartment. The Secretary had given directions to the sculptor Pettrick to prepare the design of a suitable pedestal."

After a few more words by Mr. Ingersoll, eulogistic of Pettrick, who was a pupil of Thorwaldsen, Mr. Wise inquired whether "the pedestal was not in strictness a part of the statue and whether Mr. Greenough was not bound to complete it as such for the compensation already allowed him?" He went on to say that, "to himself, it seemed something like Jewing the Government to send them an incomplete thing, and then claim to do the residue for a new compensation." He ridiculed the statue roundly, and said, in commenting upon its want of drapery, that "he must confess it had on him much the same effect it had on a gentleman of Maryland, one of the old school, who, having heard so much said of the statue, mounted his horse and rode a long distance purposely to look at it. Having hitched his horse before the Capitol he mounted the steps and entered the rotundo, where after looking at the statue for a few seconds, turned from it as he said the father of his country would do, who was the most modest of men."

After exhausting himself in ridiculing "the naked statue of George Washington," Mr. Wise turned his attention to the inscription on the back, which he characterized as "bad Latin written in Italy." At Mr. Fillmore's interposition, the chair here called Mr. Wise to order for irrelevancy, but he was not done with the Latin. He criticised the use of "the imperfect tense 'faciebat' for 'fecit'"; and went on to say that "a countryman entering the rotundo by the Library door, seeing the back of the statue, would very naturally ask, 'Who is this?' And looking at the inscription, would say to himself, 'Simul Acrum! Who is Simul Acrum?' But the next word [istud] would tell him." The speaker further said that "he preferred seeing Washington as Houdon had represented him in the statue in the Capitol at Richmond, about which Persico, the sculptor, had told him this anecdote. When he had visited Richmond he had gone to see the statue. Now Persico, although an Italian, gesticulated with all the extravagance of a Frenchman; and as he stood looking at it in admiration of the beautiful head, expressed by gestures his abhorrence of the dress and figure, and his wish that the head could be cut off and preserved, while the rest was destroyed. A Virginia sentinel, who was always on guard in the space before the statue, seeing a foreigner making signs to show his wish to cut off Washington's head, very unceremoniously stepped up to him, saying: 'There's the door! Begone!' So in regard to this statue of Greenough; if the head could be preserved, he would vote to throw the body into the Potomac to hide it from the eyes of all the world, lest the world should think that that was the people's conception of their Nation's father."

Not long after the appropriation for the removal had been made, Greenough, convinced, as he says, that "the descent of the light upon the work is so nearly vertical as to throw all the lower portions of the face into shade, and to give a false and constrained effect to the whole monument," memorialized Congress to remove the statue to the grounds in front of the *western* façade of the Capitol. The position recommended a few days later by the committee was "in the open green space in the *eastern* grounds, lying directly in front of the main entrance to the rotundo, and between the two gravelled shaded walks leading eastward from the Capitol through those grounds."

In his memorial, Greenough takes occasion to answer his detractors for their criticisms of his statue on the score of nakedness: "When contemporary designs had portrayed Frederic the 2d with his huge walking stick, and his preposterous *queue*, when the sculptors of the age of Louis 14th had elaborately copied the redundant periwig, the cumbrous robes, and stilted shoes of that monarch, without doubt the assembled courts of France and of Prussia saw in these representations images as imposing as they were exact. What is the effect which they now produce? Irresistible laughter.

"In the celebrated group of Laocoon, that personage, though overtaken by the ministers of vengeance while officiating at the altar, is represented without his pontifical robes. He is naked. Though the Romans had not only a distinct national costume, but different dresses for the several orders in the state, yet the Senate, to record its veneration for Pompey, erected within its halls a naked statue of that champion. Though Napoleon gave what has to many seemed an undue attention to his imperial attire, and though the associations connected with his gray coat and his three-cornered hat always commanded the enthusiasm of the army, yet when Canova was called on to cross the Alps that he might give to posterity the image of the emperor it was without either the clap-trap of the palace, or the conventional sublime of the uniform, that he chose to appear before his successors. He was represented naked."

"Your memorialist," continues Greenough, "having already outlived the sneer with which it was intended to crush his first effort to make a bust of a distinguished fellow-citizen 'without a shirt,' trusts that the prejudice which has yielded in these few years the neck and shoulders as objects not unfit to be looked upon, will continue to decline before the efforts of high art, until his successors in sculpture shall be enabled to show that the inspired writer meant not merely the face, when he declared that God had made man after his own image."

The limitation of the contract regarding cost was as freely exceeded as its requirements in design. From 1832 to 1835 inclusive, four appropriations of $5,000 each were voted by Congress to pay for the statue, and the act of 1841, already referred to, provided $15,100 more, or as much thereof as might

be necessary. Thus far, this horseless "pedestrian" statue has cost the government, including the amounts paid to the artist, for work and materials, the cost of transportation from Italy to the Navy Yard, from that place to the rotunda and thence to its present site, $42,170.74.

The ill-fated statue is artistic, but thoroughly inappropriate to the purposes for which it was executed, and thoroughly meaningless in design. The critic, however, must bear in mind the artist's point of view. "Had I been ordered," he writes, "to make a statue for any square or similar situation at the metropolis, I should have represented Washington on horseback, and in his actual dress. I would have made my work purely an historical one. I have treated the subject poetically and confess I should feel pain in seeing it placed in direct and flagrant contrast with every-day life. Moreover, I modelled the figure without reference to an exposure to rain and frost, so that there are many parts of the statue where the water would collect and soon disintegrate and rot the stone, if it did not by freezing split off large fragments of the drapery." To guard against this, the statue each winter is housed where it stands in a hideous frame structure which is an eye-sore to the Capitol. The modern suggestion of placing it in a pretty Greek temple, no doubt took rise in the artist's own suggestion at the time of the removal, to erect over it "such a shelter as, while it shall insure suitable protection and light for the statue, shall be, by its form, proportions, and material, harmonious with the Capitol itself, and ornamental to the grounds. The building thus proposed, while it may be considered a mausoleum of Washington, will also afford a proper receptacle for such other busts and statues of historic interest as are at present entirely lost to the public." Who would dare to propose this to Congress to-day?

**Notable Events.**—Wednesday evenings in the summer months, when the weather permits, the Marine Band plays on the eastern plaza for the education and enjoyment of the general public. This open campus has been the scene of nearly as much historic happening as the great pile itself.

On the night of April 14, 1865, two horsemen might have been seen galloping wildly up New Jersey Avenue, crossing this hill towards the bridge to Anacostia and hastening on to Maryland. In their flight, they almost crossed the shadow of the dome, but a short distance from the spot where Lincoln twice took the oath of office as President. The one was John Wilkes Booth, the other, Harold, his accomplice.

We recall a ghastly coincidence. The van which, during the long trial, carried Charles Guiteau from the jail to the court and return, daily took almost the same route along which Booth galloped that awful night, and equally within sight of the spot where Garfield became President.

This campus was the objective point of Coxey's "Army of the Commonweal" in the year of our Lord, 1894. It was May Day, and the plaza was

thronged with holiday-makers curious to look upon the so-called army. Its three or four hundred men, ragged, dirty, unsheltered and weary after their march of six hundred miles, had been scantily fed by the chimera held out to them by "General" Coxey, who proposed, from the steps of the Capitol, to deliver an oration petitioning Congress to issue immediately $500,000,000 in paper money to be used in alleviating the sufferings of the workingmen throughout the country by employing them upon the public roads. The "army" was a curious spectacle, as heterogeneous as its contingent, the "Coxey Band," each member of which had devised some unique instrument of torture of his own, to say nothing of his individual tune. By the "General's" side in a phaeton sat Mrs. Coxey, proudly holding in her arms their promising infant, "Legal Tender" Coxey.

Congress and the city officials were so impressed with the dangerous aspect of the invasion, which the press had magnified for weeks, that squads of mounted police guarded the Capitol reservation. The "army" reached the grounds about one o'clock. City policemen escorted the "General" through the dense crowd to the central eastern steps. Here he was within the jurisdiction of the Capitol police, who literally elbowed him, his manuscripts and "army" back into the jurisdiction of the city authorities. The "General" after some oratorical remonstrance gave up the fight. Not so his lieutenants, "Marshal" Carl Browne and Christopher Columbus Jones! In their ardor for the good cause, these worthies unfortunately disregarded the law to "Keep off the Grass," whereupon they were promptly surrounded by officers on horseback and arrested. An hour later, no trace of the contending forces was left upon the battle-field.

In this connection it is interesting to notice that it is forbidden by act of Congress to "make any harangue or oration" within the Capitol grounds. It also is forbidden by the same act there "to parade, stand, or move in processions or assemblages, or display any flag, banner, or device designed or adapted to bring into public notice any party, organization, or movement." Congress has placed it, however, within the power of the President of the Senate and the Speaker of the House of Representatives, acting concurrently, to suspend on proper occasions the above prohibition. In the bitter campaign of the fall of 1896, permission was granted to William Jennings Bryan to speak from the eastern steps. Speaker Reed, though among the strongest political antagonists of the principles to be presented by the orator, generously united with the Vice-President in granting the permission. Mr. Bryan, however, finally abandoned his intention as likely to form a bad precedent.

**Inaugurations.**—From the central portico, once in four years, a large platform is customarily erected, which holds in the neighborhood of 2,500 persons. At the front of this wooden platform is placed a small raised pulpit, and there on the 4th of March, rain or shine, the President-elect is sworn into

office by the Chief Justice of the Supreme Court of the United States. The crowd filling the space below, eager both to see the ceremony and listen to the inaugural, has been estimated often at over 100,000 persons.

The first citizen who took the oath of office as President out-of-doors, after the removal of the seat of government to Washington, was **James Monroe,** on March 4, 1817. The *National Intelligencer* of the day before published a programme of the ceremonies, which were to have taken place in the hall occupied by the Representatives, where the Senators were to enjoy the privilege of the front row of chairs and the Members find such accommodations as they could; but in its issue of the 4th, that paper said: "The committee of arrangements have been induced to alter the form of the ceremony, intended to have been observed at the inauguration of the 4th March, and the President elect will take the oath of office at 12 o'clock, in a Portico, to be erected in front of the Congress Hall for that purpose. The cause of this change of arrangement is principally ascribed, we believe, to fears of the strength of the building in which Congress sit, but in a degree also imputable to a difference between the two Houses, or their officers, in the mode of appropriation of the Representatives' Chamber to the purposes of this ceremony." Congress was then sitting in the "Old Capitol" east of the grounds. Vice-President-elect Daniel D. Tompkins was sworn into office by Mr. Gaillard, and delivered his address. The Senate then adjourned for an hour upon the motion of Mr. Barbour—Madison, Monroe and the justices of the Supreme Court having previously entered the chamber. The Senators and marshals of the day accompanied the presidential party to the portico, where the inaugural was delivered and the oath of office administered by Chief Justice Marshall.

**John Quincy Adams** took the oath of office on the central portico in 1825, and it is said that Andrew Jackson, the unsuccessful candidate, was the first to take the President's hand after the ceremony. The *Intelligencer* tells us: "No less than four large eagles were seen poising themselves directly over the Capitol for about ten minutes, when one of them, apparently larger than the rest, began to descend, and after making a number of circles around the centre dome arose in graceful spirals. Was their attention attracted by the immense concourse of people about the place, or was the parent eagle, which before made her appearance in almost the same place when our last venerable Chief Justice was conducted into office, now sent by our guardian spirit with her brood from their mountain eyry to augur continued and increased prosperity to our happy country?"

Four years later the great Chief Justice administered the oath upon the same spot to **Jackson** at his first inauguration, which was the scene of unprecedented enthusiasm. The President-elect and Van Buren rode to the Capitol in a phaeton, presented by citizens of New York, made of wood from

the old *Constitution*. The appearance of the rabble which overran Washington on this occasion has often been compared with the descent of the barbarians upon Rome. From the descriptions of the doings of the people, the comparison is not unfavorable to the barbarians. A ship's cable, stretched across the central eastern steps, about two-thirds of the way up, could scarcely restrain the madly enthusiastic throng as "Old Hickory," the hero of New Orleans, came upon the President's portico to deliver his inaugural. Ten thousand persons, which was a huge multitude for that day, are estimated to have witnessed the exercises and afterwards to have run riot in the halls and upon the lawns of the White House in wild demonstrations of joy. Marshall administered the oath, for the last time, again to Jackson in 1833.

Chief Justice Taney administered the oath of office on the east front of the Capitol to **Van Buren** in 1837, to the elder **Harrison** in 1841, to **Polk** in 1845, to **Taylor** in 1849, to **Pierce,** who, it is claimed, was the first to memorize his inaugural, in 1853, to **Buchanan** in 1857, and to **Lincoln,** on the occasion of his first inauguration, in 1861. Lincoln was then stopping at Willard's Hotel, and Buchanan, who had been detained at the Capitol signing bills, drove thither for him. On the return, the open barouche, with Senators Baker and Pearce on the front seat, was surrounded by a guard of honor of regular cavalry. After the ceremony in the Senate Chamber, Mr. Baker formally introduced Lincoln to the 30,000 persons in waiting upon the eastern plaza. When the President-elect began to read his inaugural, the wind was blowing briskly, and he laid his heavy cane across the manuscript to keep the sheets from flying away. He looked pale and anxious, but read his address firmly and distinctly despite the lack of applause.

It fell to the lot of Taney's successor on the bench, Chief Justice Chase, to administer the oath of office out-of-doors, in front of the same central eastern portico, to **Lincoln** at his second inauguration in 1865 and to **Grant** in 1869 and 1873. President Johnson, it seems, did not accompany Grant to the Capitol; it having been decided that they ride in separate carriages, he refused altogether to attend the ceremony. President **Hayes** was here sworn into office by Chief Justice Waite on March 5, 1877—the 4th coming on Sunday. The same oath had been administered to him by the Chief Justice in the White House on the Saturday preceding at five minutes past five o'clock, to prevent any difficulty in the way of riots which it was feared might occur because of the political bitterness at the final determination of the Electoral Commission against Samuel J. Tilden. **Garfield** took the oath of office on the east front of the Capitol in 1881, the oath being administered by Chief Justice Waite. Hancock, the unsuccessful candidate, was present in the full uniform of a Major-General.

March 4, 1885, was a glorious, propitious day. The people hopefully exclaimed: "**Cleveland's** luck!" The President-elect delivered his first

inaugural from a platform erected on the east front, after which Chief Justice Waite administered the oath of office on a small, well-worn, morocco-covered, gilt-edged Bible, marked "S. G. Cleveland." It was the gift of the President's mother, when a young man he first left home to seek his fortune. The same little Bible was again called into use eight years later, though Chief Justice Fuller then officiated. The day was not the same, however. Snow fell in huge wet flakes. There was a spatter as the wheels of the state carriage turned up Pennsylvania Avenue. It was almost as cold as the day of Grant's second inauguration in 1873. The pedestrians shivered; the horsemen scented pneumonia in the air.

On the same spot, in 1889 and 1897 respectively, **Benjamin Harrison** in the face of a driving storm, and **William McKinley** on a day so beautiful that it seemed to herald returning prosperity, received the oath of office, administered by Chief Justice Fuller, in the presence of the people. The arrangements at the inauguration of President McKinley differed from those of his predecessors in that the platform constructed for the ceremony extended southward from the steps upon the east front of the Senate wing, whence only it could be reached. The President-elect delivered his inaugural and took the oath of office upon a small pulpit at the corner of the platform instead of at the center, as had before been customary. This permitted the crowd in the open campus to have a better view of the proceedings, as they could see the inauguration from two directions. Upon the steps of the central eastern portico, another platform, disconnected, formed a reserved gallery from which all was equally well seen.

It has been customary during the later administrations for the President's carriage, his escort and a part of the procession, just before noon, to pass up Pennsylvania Avenue to the Peace Monument and thence along North B Street to the top of the hill, where the President and President-elect enter the grounds. The entire procession, both military and civil, is massed here and in the adjacent streets until the completion of the exercises, when the return is made along the same route, the President's carriage and guard of honor being placed in the van in order that he may reach the Executive Mansion first. The state carriage leaves the procession at the Treasury, and passes quickly behind that building. The President reviews the marching troops and citizens from the stand prepared for the occasion in front of the White House lawn.

At the last inauguration, the beautiful state carriage, drawn by four black horses, contained on the back seat, as is now customary, the outgoing and the incoming President, Cleveland and McKinley; opposite them sat Mr. Sherman of Ohio and Mr. Mitchell of Wisconsin, who composed the committee appointed by the Senate for that purpose. During the drive to the Capitol, President Cleveland occupied the seat of honor on the right;

returning, after the inauguration, that place became the prerogative of President McKinley. During the ride to and from the Capitol, Cleveland with becoming dignity allowed his silk hat to remain upon his head, while McKinley, with hat in hand, responded to the cheers of the crowd right and left along the way.

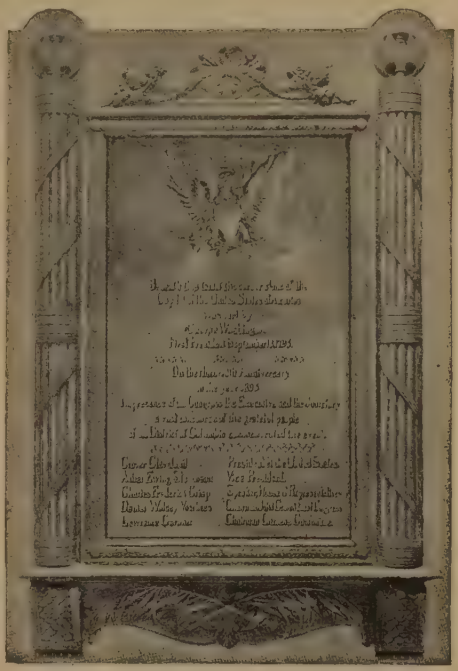
**Centennial and Christian Endeavor Celebrations.**—The exercises attending the hundredth anniversary of the laying of the original corner-stone of the Capitol by George Washington, September 18, 1793, were held on the

THE CENTENNIAL CELEBRATION

east front of the Capitol. Congress adjourned to attend the ceremony in a body. President Cleveland was present, and delivered a few appropriate and well-chosen words of introduction. He was followed by Vice-President Stevenson, who represented the Senate; by Speaker Crisp, who spoke on behalf of the House of Representatives; and by Mr. Justice Brown, who voiced the sentiments of the Supreme Court of the United States in a graceful speech containing some research. One of the Commissioners responded for the District of Columbia. William Wirt Henry of Virginia, a grandson of Patrick Henry, as the orator of the day, delivered the principal address. The programme was interspersed with music by the Marine Band, under the leadership of Professor Fanciulli, and by a grand centennial chorus of 1,500 voices, trained for the occasion.

In the evening, the campus formed a brilliantly lighted amphitheater for the continuation of the exercises. The programme was largely of a musical character, embracing choral selections. Patriotic sentiment was awakened

by Charles B. Hanford, the actor, who recited with feeling and art "The Star Spangled Banner." A tablet was placed by permission of Congress above the original corner-stone in commemoration of the centennial exercises. The cost of this tablet was defrayed by the committee.



On Saturday afternoon, July 11, 1896, at five o'clock, the notes of a more remarkable chorus, numbering nearly four thousand voices, arose from the campus heavenward. It was the occasion of the greatest assembling of the Christian Endeavorers during their visit to Washington. The central steps of the Capitol were devoted to the chorus, the ladies forming a sort of parterre in the center, the men ranged on either side. Before the steps was erected a flag-draped stand for the officers and leaders of the United Society, and back of this, but still within the rope-enclosure, the Marine Band on a raised platform contributed classic strains to the fervent ceremony. The throng of people was among the largest and most peaceful yet gathered before Congress House, and the procession at the close of the exercises was truly unique and inspiring. Down Capitol Hill and along Pennsylvania Avenue marched the thousands of enthusiastic Endeavorers—men, women and children—led by the Marine Band, the officers of the United Society, members of the "Committee of '96" and the wonderful chorus.

## EASTERN APPROACH

THE parking in the midst of which the Capitol stands now consists of 58½ acres. In the old days, there was a fish pond in the center to the east, adorned with the naval monument, which was later removed to the west front. There were then so many primeval trees that it seemed like a forest. The landscape gardener, however, preferring his idea of beauty to Nature's, cut down the grand old monarchs to make room for shrubbery and insignificant trees. He might well have reflected upon Lafayette's counsel, wise in peace as in war: "Remember, my dear, how much easier it is to cut a tree down than to make one grow." One beautiful beech was preserved. It is said that Mr. Sumner interposed and saved it. The storms have not been so kind.

The grandeur of the structure itself is fortunately in no way dwarfed by the presence of surrounding buildings. The eye is impressed with the full beauty of its masses and shadows, which, even more than detail, often display the genius of architectural creation. While almost purely Greek in design, it has an American individuality that distinguishes it from every other building on the globe. American history and spirit cling to each Roman arch—to each Grecian column, entablature and pediment. From the eastern approach the Capitol seems fancifully like a compact in marble representing the unity of the States. The building is in three parts—the north wing, the south wing and the central structure surmounted by the dome—emblematic to patriotic eyes of the three divisions of the federal government, the legislative, executive and judicial.

**The Decorated Pediments.**—The decoration of the pediment above the central steps on the eastern façade bespeaks attention. The semi-colossal figure in the center represents the "Genius of America." This work is carved in *alto-rilievo* from Virginia sandstone, and is chiefly interesting from the fact that John Quincy Adams, when President, furnished the design. It was finished just before the meeting of Congress in 1828. In his diary, Adams makes the following entry for June 30th of that year: "Overtaken by a storm near the Capitol, and took shelter under one of the arches. Found Mr. Persico, the Italian Sculptor, there, and went up to view his work at the pediment, of which I furnished him the design. He is now upon the last figure, Hope; and thus far his execution is very satisfactory. His eagle had been indifferent in the drawing; better, but not good, in the model. In the work itself it is the pouncing bird. He called my attention to the anchor: he had, therefore, gone to Commodore Pingey and taken for his model a true anchor of a ship of war. 'And so now,' said he, 'whenever a sailor looks at this pediment he will say, "How exact the anchor is!"' He said he would paint the scales in the hand of Justice white; they must be painted to prevent them taking the rain, making verdigris, and dropping it upon the stone figures."

An extract from a letter written June 22, 1825, by Bulfinch, then the architect of the Capitol, will be interesting to the student:

"Our work at the Capitol proceeds but slowly, owing to delay of contractors in delivering the large blocks for columns. We have received only 4 this season, which are raised into their places, and must have 7 more before the much talked of Pediment can be commenced. With respect to the ornament proposed to decorate this, the artists in general feel very much disappointed; about 30 persons presented 36 designs, some well and others badly executed, but none answering the President's idea of a suitable decoration for a legislative building. He disclaimed all wish to exhibit triumphal cars and emblems of victory, and all allusions to heathen mythology, and thought that the duties of the Nation or of Legislators should be impressed in an obvious and intelligible manner. After several attempts, the following has been agreed upon: a figure of America occupies the centre, her right arm resting on the shield, supported by an alter or pedestal bearing the inscription *July* 4, 1776, her left hand pointing to the figure of *Justice*, who, with *unveiled* face, is viewing the scales, and the right hand presenting an open scroll inscribed *Constitution*, *March* 4, 1789; on the left of the principal figure is the eagle, and a figure of *Hope* resting on her anchor, with face and right hand up-lifted,—the whole intended to convey that while we cultivate *Justice* we may *hope* for *success*. The figures are bold, of 9 feet in height, and gracefully drawn by Mr. Persico, an Italian artist. It is intended that an appropriate inscription shall explain the meaning and moral to dull comprehensions."

The cost of this work to the government, though the design of the President should have been, and undoubtedly was, gratuitous, was $15,000. Soon after its completion, a part of the arm of the figure of Justice, together with the Constitution, fell from the action of frost to the steps of the portico, and was shattered into fragments.

An effective piece of work, designed by Crawford, representing the progress of American civilization and the decadence of the Indian race, adorns the pediment of the eastern portico of the Senate wing. In the center stands America. On her right are the soldier, merchant, youths, schoolmaster, pupil and mechanic, with the anchor and wheat sheaf as emblems of stability and prosperity. On her left, the march of Western civilization is further typified by the pioneer—whom curiously enough the sculptor has represented as chopping left-handed; and by the hunter, the Indian brave, the Indian mother and child, and, as the last sad chapter in the story, the Indian grave.

The pediment was completed in 1862. The statues, which were executed in the shops of the extensions, of marble from Lee, Massachusetts, are fastened with heavy copper clamps. The figure of America for several years stood upon a pedestal in the park; the companion pieces upon a platform in Statuary Hall. Crawford received for the models, and for those of Justice and History above the bronze doors of the Senate wing, $20,000. Thomas Gagliardi received $5,500 for chiseling the wheat sheaf, anchor, group of instruction and youths. He was assisted by Casoni in cutting the figure of America and the Indian family, for which they jointly received $7,000. Another Italian, G. Casprero, was paid $400 for executing the Indian grave. The figures of the soldier, merchant, woodman, Indian chief and hunter all were cut by G. Butti, for which he was paid $12,350. D. Giampaoli chiseled for $1,900 the figure of the mechanic.

It was intended to place in the corresponding tympanum above the east portico of the House of Representatives a similar group, indicative of American life and history, but this has never been carried out.

**Groups and Statues on the Central Portico.**—The two marble groups upon the blockings over the porte-cochère of the central building attract

considerable attention because of their prominence. The one to the north is by Greenough, and is popularly called **"The Rescue."** It was designed in 1837 and completed in 1851. The story is that of a frontiersman saving his wife and child from massacre at the hands of an Indian brave. On the corresponding blocking to the south is a group by Persico (1844), known as **"The Discovery."** The central figure is that of Columbus, triumphantly holding aloft in his hand a ball representing the globe. By his side cowers an Indian girl, awed at the sight of the white man. It is said that the artist copied the armor from that still preserved in Genoa, Italy—one of the many authentic suits which Columbus wore when he discovered America.

THE RESCUE
*Greenough*

These groups were the outcome of a joint resolution of March 4, 1837, by which the President was authorized to contract for two groups of statuary to be placed upon these blockings. Eight thousand dollars were appropriated for the work; but, as usual, the final cost far exceeded the intention, the expense to the government being nearly $56,000 in all. Persico received the first order. The contract for the second group was made with Greenough while he was at work in Florence upon his statue of Washington, and while wonderful reports of its excellence were being brought to America by his friends. It also was urged on his behalf that a native sculptor should have a commission for one of the groups in order that American and foreign art might be well contrasted at the Capitol. It is fortunate that no country need rely on either production to establish its artistic excellence.

The two marble figures in the niches at the back of this portico, to the right and left of Rogers' bronze doors, command critical admiration for grace and dignity of pose, strength in modeling, and appropriateness of design. These statues are of **Mars** and **Ceres,** the man in Roman mail with shield and sword—emblems of war; and the woman bearing the fruitful olive branch —personification of peace. They were authorized by the appropriation bill of March 3, 1829, which contained a clause "to enable the President

to contract with Luigi Persico to execute two statues for the east front of the Capitol." The conclusion of this contract with the Italian sculptor was the last official act of John Quincy Adams as President of the United States.

Each statue cost the government $12,000. They must have been placed in their present positions since 1835, as not till then was an appropriation made by Congress for the niches in which they stand.

THE DISCOVERY
*Persico*

On the wall of the central portico above the bronze doors is a work by Capellano (1827). It represents the head and shoulders of Washington, with two angelic figures in the act of crowning his brow with triumphal wreaths.

**Rogers' Bronze Doors.**—The beautiful bronze doors at the eastern entrance to the rotunda are popularly called "The Columbus Doors" because they represent scenes in the life of that great admiral. They were designed and modeled in Rome in 1858 by Randolph Rogers, a young American of whom his countrymen should feel proud, and cast by F. von Miller, a German, in Munich in 1860. The two leaves, each composed of four panels—with transom, frame and trimmings also in bronze—were cast in sections. The doors were first placed in the arch leading from Statuary Hall to the south extension, in November, 1863. They were soon removed, however, to their present position.

The lowest panel upon the left represents Columbus before the Council of Salamanca, where he was denied assistance and his theories ridiculed by the wise men of the court. Discouraged, he sought the Convent of La Rabida, at the hands of whose worthy prior, Juan Perez, he had before found sympathy and aid. The next panel represents the navigator setting forth for the court of Spain, where, finally, through a letter to the queen from Perez, her one-time confessor, the interview with Ferdinand and Isabella set forth in the third panel was secured. The upper panel shows the departure of Columbus from Palos on his first voyage of discovery, Friday, August 3, 1492.

ROGERS' BRONZE DOORS

The large transom surmounting the doors represents the landing of the Spaniards in the New World, Friday, October 12th, upon the island of Guanahani, of which Columbus took possession in the name of Ferdinand and Isabella, and which he christened San Salvador in honor of the Savior.

The upper panel upon the right portrays the re-embarkation of Columbus for home, taking with him several natives as a proof of his discovery. The one next below shows the triumphal entry of the great navigator, upon his return to Spain, into Barcelona, where the sovereigns and the court were eager to welcome the successful explorer most royally. Then follows the recall and arrest of Columbus, the humiliating termination of his third voyage of discovery, upon groundless charges preferred by Bobadilla, a degradation which was in some part lightened by the fact that the chains were ordered from his wrists through the intercession of his friend, Queen Isabella. The lowest panel to the right tells the sad story of the death of the aged discoverer, then in his seventy-third year, at Valladolid, in 1506.

The sixteen small statuettes in the niches on the right and left of the panels represent friends of Columbus, and explorers, conquerors and sovereigns connected with the discovery and settlement of the New World. They are Alexander VI. of Rome, Ferdinand and Isabella of Spain, Charles VIII. of France, John II. of Portugal, Henry VII. of England, Mendoza, Lady B. d'Bobadilla, Perez, Pinzon, captain of the *Pinta*, Bartholomew Columbus, Ojeda, Vespucci, Cortez, Balboa and Pizarro. Above and below the panels are the heads of Irving, Prescott and other historians. The four figures at the corners of the frame are emblematic of the four continents—Asia and Europe on the left, Africa and America on the right. The head of Columbus, delicately worked, crowns the arch of the door.

The sculptor evidently drew his inspiration for these doors from the bronze doors of Ghiberti at the gates of the Baptistery in Florence, which they resemble in all but theme; and though the world-renowned Italian gates are generally conceded to be the best example of their class of art, the Columbus doors compare favorably with them, and command universal admiration, not only for the conception and arrangement of the story told, but for fineness of detail, good modeling and a general effect of strength and beauty combined. The doors are 18 feet in height and 9 feet in width; and weigh 20,000 pounds. They have cost the government $28,500, of which Rogers received $8,000 for the model, and Von Miller $17,000.

## THE ROTUNDA

The walls of the rotunda, or interior of the dome, are divided into twelve panels by lofty classic pilasters or Grecian antæ. Isthmian wreaths ornament the entablature thus supported. The upper section of the interior, which is rendered effective in finish by innumerable caissons or sunken panels, is crowned by a bowl-shaped roof or canopy. Beneath this frescoed ceiling runs a circular landing, from which, as well as from the winding stairs where they pass in the ascension the belt of windows which circle the dome above the frieze and give it light, it is possible to look down upon the rotunda. Across the space, though measuring 65 feet, whispers can be distinctly heard—the voice seeming to come from above and behind the listener.

The decorations of the rotunda are a fair example of the art of the Capitol. While much of this is individually fine, it everywhere presents a patchwork appearance, the more meritorious pictures in many instances suffering severely by association with the merest daubs. There is a want of that harmony necessary to produce an artistic effect commensurate with such an imposing interior. This is due, in part, to material changes in the styles of decoration during the growth of the building, and, in part, to the fact that some of the artists have been selected as well as hampered by "a little brief authority" or by Congressional legislation.

Let but some method other than favoritism and political influence be devised for the selection of art and artists, and the walls of the National Capitol will become, as they long ago should have been, a marvel of beauty throughout. One attempt has been made in this direction. It was during the erection of the marble wings which brought a wild desire for decoration, stimulated, no doubt, by diplomatic efforts of certain foreign artists at Washington. They secured most of the contracts; and the feelings of their American brethren, especially of the more incompetent ones, naturally were bitter. This led to a memorial to Congress and to the provision in the acts of June 12, 1858, and March 3, 1859, that none of the money thereby appropriated for the extensions should be expended in decoration or embellishment by sculpture or painting unless such works of art had been examined and accepted by distinguished artists, three in number, to be selected by the President.

This commission sat in Washington. The spirit of its members, however, seemed to defeat its object. It devoted itself rather to the detraction of existing art and of the artists then at work than to the consideration of proper

means for the attainment of harmonious and good results in the future. Its criticism of the imported masters, however, was not without some degree of justice, as is evinced by much of their work itself. There is no doubt that American artists of attainment are better able to portray on canvas and in marble the history, spirit and individuality of their own country than any of foreign birth. In this vein, it is interesting to note that the sons of the eminent American artist, Benjamin West, whose genius first commanded respect in Europe for his country's art, in 1826* offered to Congress in vain one hundred and fifty of their father's paintings, though the worst abortions have again and again received from it the highest compensation.

There is truth as well as humor in Mark Twain's reflections: "So you observe, that you take your view from the back of the capitol. And yet not from the airy outlooks of the dome, by the way, because to get there you must pass through the great rotunda: and to do that, you would have to see the marvelous Historical Paintings that hang there, and the bas-reliefs—and what have you done that you should suffer thus? And besides, you might have to pass through the old part of the building, and you could not help seeing Mr. Lincoln, as petrified by a young lady artist for $10,000—and you might take his marble emancipation proclamation which he holds out in his hand and contemplates, for a folded napkin; and you might conceive from his expression and his attitude, that he is finding fault with the washing. Which is not the case. Nobody knows what *is* the matter with him; but everybody feels for him. Well, you ought not to go into the dome anyhow, because it would be utterly impossible to go up there without seeing the frescoes in it—and why should you be interested in the delirium tremens of art?"

**Brumidi.**—The story of the Capitol cannot be written without the name Constantino Brumidi.† About his life romance clings. Even in childhood the gods favored his hand with fine artistic cunning. His father was a Greek, his mother an Italian. He learned the art of fresco, which is now in its higher development almost a forgotten art, in Rome, where he was a student of painting and architecture at the *Accademia di San Luca*. His work in sculpture under the direction of Canova attracted the attention of Thorwaldsen.

Brumidi was a captain of the Papal Guards during the revolutionary times in Rome just before Rossi was assassinated, Pius IX.—an exile—deprived of his temporal power, and Garibaldi and the people triumphant. Refusing to execute commands to turn the guns of his company upon the oppressed, Brumidi's house was surrounded by soldiers in the dead of night, and he himself arbitrarily arrested and thrown into prison, where he lay for thirteen

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* See Appendix, p. 259.

† For facts concerning Brumidi's career, the author is indebted to his son, Mr. L. S. Brumidi, himself an artist.

months. He was released at the intervention of the Pope, whose friendship he had won by the clever execution of two paintings of his eminence, upon condition that he immediately leave Italy. Brumidi first landed in New York, but finding that city less desirous of art than it is to-day, departed for Mexico in the hope of richer patronage. He returned after three years, and came to Washington, which he had previously visited, to enter upon his life-work at the Capitol.

**Fresco.**—The art of fresco, which has long flourished in Italy, was known and practiced by the Egyptians, Greeks and Romans. The Germans, French and northern nations had no knowledge of the art. The French, in their mural decorations, paint in oils directly upon the wall, or in their studios at leisure upon canvas, which they afterwards press upon the wall, coated with white lead, until the picture sets and becomes firm. This was the process used in most instances in the decoration of the new building for the Congressional Library. Fresco is the Italian word for *fresh;* the process is so called because the plaster is wet or fresh when the colors are applied. The wall or ceiling, before the decoration, resembles the first coat of plaster ordinarily given to a room. The colors are liquefied with water, and so naturally sink into the prepared background and become a part of it. As the wet plaster is much darker than the dry, it is very difficult so to apply the colors, which change materially in drying, that the tone is preserved harmonious throughout. It requires long experience and artistic judgment. Then, too, the pallet is meager. Mineral or earth colors only can be used, as the lime in the plaster, which is used for white, eats and destroys all other paints. No lakes, no vermilions, no carmines, as in oils, are at the artist's hand; he must produce his flesh tints by clever combinations with light and Indian reds. Brumidi's flesh tints are therefore worthy of study.

**The Canopy.**—The canopy which forms the ceiling of the rotunda was finished by Brumidi in 1865. This conception of the artist, because of its great height from the observer, was drawn in heroic proportions. It represents the beatification of the spirit of George Washington, who is seated in the center. On his right sits Freedom and on his left Victory; while grouped about are thirteen female figures emblematic of the thirteen original States. On the banneret stretching across the picture are the words "E Pluribus Unum."

Around the base of the canopy are groups suggestive of the spirit of revolution and its resulting progress, as beheld in the history of the young Republic: armed Liberty with shield and sword conquering Royalty, the armored soldier in vain endeavoring to uphold the ermine at which the eagle with outstretched wings strikes with beak and claws; Minerva, the Goddess of Arts and Sciences; Ceres, of the Harvest; Mercury, the Messenger of the Gods, representing Eloquence and Commerce; Vulcan, the God of Mechanics; and Neptune, with his trident, the God of the Marine.

Just before his death, Brumidi was criticised, especially in the papers of the South, for an alleged caricature of the leaders of the Confederacy. Though the artist always denied the accusation, it is interesting to observe the resemblance of the figures to the right of armed Liberty to Jefferson Davis and Alexander H. Stephens, the President and Vice-President of the Confederacy, and of the two figures to the left to General Robert E. Lee and John B. Floyd, the Secretary of War under Buchanan. The scene itself is certainly

THE CANOPY

suggestive of the stamping out of the Rebellion: a thunder-bolt, representing the wrath of the Gods, is being hurled from on high at Stephens; while the President of the Confederacy, with a lighted torch, is fleeing from the wrath of the colossal figure of armed Liberty above. But it is not possible that Brumidi intended these as portraits; for he was the friend of most of the Confederate leaders, and probably the last to see Jefferson Davis before he left the capital for the South. When the artist first came to Washington to reside, the government was in the hands of the men who afterwards led in the

Confederacy. He became intimate with them, and found them more congenial than many of Northern birth; for their temperaments were warm and Italian like his own. Nor, on the other hand, can he be justly accused of disloyalty to the Union; for he left Italy because of his republicanism, as his father before him fled from Greece for the like good cause, and it is not possible that a spirit so imbued would uphold slavery in its adopted country.

In the group of Arts and Sciences are clearly portrayed by the artist's intention the features of Franklin, Fulton and Morse, that trio who, more than any other, has annihilated space and conquered time. The face of Vulcan in the group representing Mechanics is thought by many strongly to suggest T. U. Walter, the architect of the marble extensions and the new dome, though he strenuously objected to the commemoration of his features by his artist-friend on the ceiling of the rotunda. Two figures in the group of Commerce are thought to be those of Robert Morris, the great financier of the Revolution, who spent his last days in a debtor's cell, and of Alexander Hamilton, the organizer of the Treasury Department of the United States. The statement that the fair faces of the maidens depicted in this fresco are likenesses of the sweethearts of the artist at various periods of his romantic career, cannot be authenticated, and probably the suggestion has arisen from the fact that Brumidi used many attractive models in drawing his designs.

The groundwork upon which this fresco is executed is of copper covered with plaster. The canopy is like a huge bowl in appearance, 65 feet in diameter, with a concavity of nearly 21 feet; and the distance from its center to the center of the floor of the rotunda is 180 feet 3 inches. The artist's contract price was $39,500. It is almost the only piece of work which Brumidi performed in the Capitol for which he received other than a per diem compensation of ten dollars.

**The Frieze.**—About 75 feet from the floor, the walls of the rotunda are belted by a frieze, which, at the first glance, gives the impression of *alto-rilievo*. It is, however, a fresco, the work of two foreign-born artists, Brumidi and Costaggini, and represents scenes in the history of the New World from the time of its discovery.

Following the landing of Columbus in 1492, are: the entry of Cortez into the Halls of the Montezumas in 1521; Pizarro's conquest of Peru in 1533; the midnight burial of De Soto in the Mississippi in 1541; Pocahontas saving the life of Captain John Smith in 1606; the landing of the Pilgrims at Plymouth, Massachusetts, in 1620; and Penn's treaty of peace with the Indians in 1682.

Brumidi was taken ill in 1880, shortly after finishing the figure of William Penn, and died February 4th, quite advanced in years, presumably from the effect of the shock produced by a partial fall from the scaffolding upon which he worked. The watchman just below the canopy, who was accustomed to

follow with his eyes the progress of the artist, saw him fall, and running down the long flights of steps, succeeded in rescuing the old gentleman as he clung nearly exhausted to the ladder, or he would have fallen and been dashed to pieces on the floor beneath. The chair upon which he sat in order to paint had been pushed backward on the small platform, and as his assistant was absent, there was no one on the scaffolding to rescue him.

Upon Brumidi's death, Filippo Costaggini was engaged to complete the frieze. The late artist's designs were promptly appropriated without remuneration to his family for the thought and labor which they contained. The first figure which Costaggini painted is easily distinguished as the one to the right of William Penn. The first entire group executed by the newly engaged artist represents a scene in Plymouth Colony, in December, 1620, thus described by Governor Bradford in the "Log" of the *Mayflower:* "And afterwards took better view of the place, and resolved where to pitch their dwelling; and the 25th day began to erect the first house, for common use, to receive them and their goods."

Following this in order are: the treaty of peace between Governor Oglethorpe of Georgia and the Indians in 1732; the battle of Lexington in 1775; the reading of the Declaration of Independence in 1776, which, as John Adams writes on July 9th, "was yesterday published and proclaimed from that awful stage in the State-house yard; by whom do you think? By the Committee of Safety, the Committee of Inspection, and a great crowd of people"; the surrender of Lord Cornwallis at Yorktown in 1781; the death of Tecumseh, who is said to have been killed by Colonel Richard Johnson, at the battle of the Thames in 1813, the only Vice-President elected by the Senate instead of by the electoral college; General Scott's entry into the city of Mexico in 1847; and the discovery of gold in California in 1848.

Since May, 1889, work upon the frieze has been suspended, principally because no subjects have been determined upon for the final groups. All of Brumidi's designs have been executed. It was his intention to have but one more picture in the belt. Costaggini, however, in placing the designs of his predecessor in the frieze, has crowded them to make room for two sketches—by himself. He proposes the junction in May, 1869, of the Union and Central Pacific Railroads at Promontory Point, Utah, with Leland Stanford driving the golden spike which bound the iron girders connecting the Atlantic and Pacific Oceans; and the opening of the World's Fair, with President Cleveland touching the button which set its wheels in motion.

Whether it is that Congress has had too much annoyance over the Pacific roads to place a constant reminder upon the walls of the rotunda, we know not; but when on June 1, 1896, Mr. Hansbrough reported to the Senate a joint resolution, without amendment, "For completing the painting of the frieze in the Rotunda of the United States Capitol by Filippo Costaggini, after designs

to be furnished by him and approved by the Joint Committee on the Library, six thousand dollars, or so much thereof as may be necessary," Mr. Hawley said: "I am not quite satisfied with the manner in which the frieze is being finished or conducted. I make no especial criticism upon the President of the United States for various reasons, and he might find his place upon it, but I am not quite satisfied with an attempt to approve a history of the United States, which the frieze is supposed to suggest, that omits George Washington and Abraham Lincoln, and presents Mr. Cleveland, when we consider the respective positions of Mr. Lincoln and Mr. Cleveland during the great war of the rebellion." In replying to the Connecticut Senator and in support of his report, Mr. Hansbrough said: "I have here two sketches which it is proposed to use in completing the fresco work. The one that the Senator from Connecticut objects to, or believes he objects to, represents President Cleveland pressing the electric button which notified the world that the World's Fair was open. It also represents in the background the Duke of Veragua and his family, the remnants of the Columbus family, and all there is left of it. It will be remembered that the first painting in the frieze of the Dome is a fresco representing Columbus landing in America. The last one will be a fresco representing the opening of the World's Fair, attended by the only living descendants of the Columbus family. The Committee think it a very appropriate sketch."

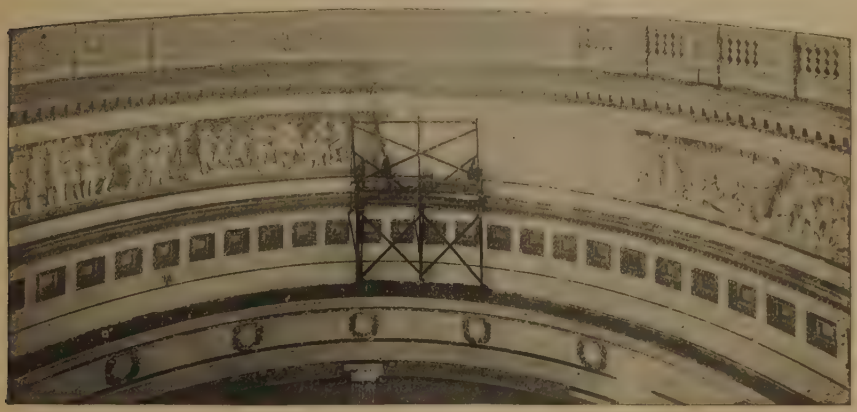
To this Mr. Hawley replied: "I wonder how a man giving the history of the United States could entirely skip the great war of the Union. If you ask how I would put it upon the frieze, if I did nothing else I would represent the apple tree at Appomattox and Grant and Lee shaking hands, with surrounding touches and intimations of troops and various designs. I do not object to the Senator's idea of giving a hint of the great exhibition at Chicago, but I object to the utter absence of the greatest historical event since the War of the Revolution—one of the greatest in all history." The resolution passed the Senate.

Representative Boutelle, on the 6th of the same month, introduced into the House a joint resolution which called for some suitable design which should "symbolize the great events in the national life since the close of the Mexican war, and appropriately commemorate the preservation of the Union and the establishment of universal freedom by heroic valor and sacrifice of the citizens of the Republic under the leadership of Abraham Lincoln." This is as far as the matter has gone. The Brumidi scaffolding still hangs, as it has hung for years, like a huge, ungainly spider, to the walls of the rotunda.

In order to appreciate the merits of Brumidi's figures, we have but to compare his work in the frieze-belt with that of the artist employed to complete it, bearing in mind the words placed in the mouth of Michael Angelo by the poet Longfellow:

"I have often said
That I account that painting as the best
Which most resembles sculpture. Here before us
We have the proof. Behold these rounded limbs!
How from the canvas they detach themselves,
Till they deceive the eye, and one would say,
It is a statue with a screen behind it!"

The first show a delightful warmth and gradation of tone. The background is darker, and sets out the figures in bolder relief. This Brumidi intended to make harmonious throughout upon the completion of the belt. The figures of Costaggini are cold and hard, and in some instances produce the grotesque effect of having been flattened out of drawing.

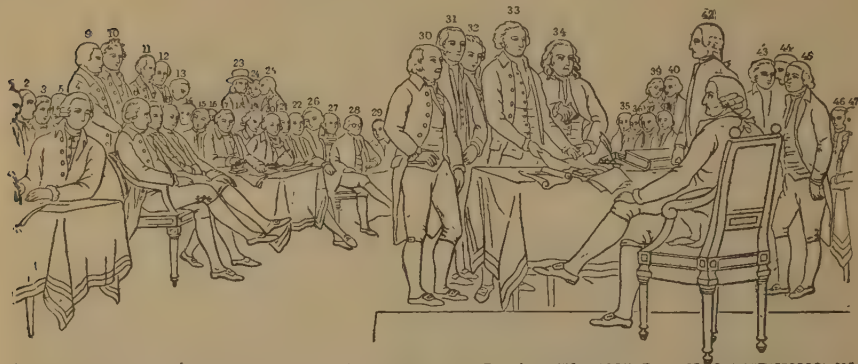


The superiority of the elder artist is more noticeable in the first three groups. Toward the close of his life, his physical powers were inadequate to the difficulties of painting in such a necessarily constrained position, unassisted by sufficient moving of the scaffolding. Brumidi's art, however, here as elsewhere, is not always of the best. His painting is very uneven; much of it extremely fine, some of it execrable. No higher compliment, however, could be paid to his genius than the expression of a group of artists, who were decorating the new building for the Congressional Library, overheard when they visited the Capitol to study the frescoes of the Italian: "We have nothing equal to this in the Library. There is no one who can do such work to-day."

**The Trumbull Paintings.**—The four historical paintings which adorn the larger panels on the western walls of the rotunda are the work of John Trumbull, a son of Jonathan Trumbull, Revolutionary Governor of Connecticut. They represent vital scenes connected with the War for Independence,

DECLARATION OF INDEPENDENCE

In Congress, at the Independence Hall, Philadelphia, July 4th 1776.



1. GEO. WHYTE Va.
2. WM. WHIPPLE N.H.
3. JOSIAH BARTLETT N.H.
4. BENJ. HARRISON Va.
5. THOMAS LYNCH S.C.
6. RICHARD HENRY LEE Va.
7. SAM. ADAMS Mass.
8. GEO CLINTON N.Y.
9. WILLIAM PACA Md.
10. SAMUEL CHASE Md.
11. LEWIS MORRIS N.Y.
12. WILLIAM FLOYD N.Y.
13. ARTHUR MIDDLETON. S.C.
14. THOMAS HAYWARD S.C.
15. CHAS. CARROLL Md.
16. GEO. WALTON Ga.
17. ROB MORRIS Pa.
18. THOM. WILLING Pa.
19. BENJAMIN RUSH Pa.
20. ELBRIDGE GERRY Mass.
21. ROB. TREAT PAINE Mass.
22. ABRAM CLARK N.J.
23. STEPH HOPKINS R.I.
24. WILLIAM ELLERY R.I.
25. GEO. CLYMER Pa.
26. WILLIAM HOOPER N.C.
27. JOSEPH HEWES N.C.
28. JAMES WILSON Pa.
29. FRANCIS HOPKINSON N.J.
30. JOHN. ADAMS Mass.
31. ROGER SHERMAN Con.
32. ROB. L. LIVINGSTON N.Y.
33. THOMAS JEFFERSON Va.
34. BENJ. FRANKLIN Pa.
35. RICHARD STOCKTON N.J.
36. FRANCIS LEWIS N.Y.
37. JOHN WITHERSPOON N.J.
38. SAM. HUNTINGTON Con.
39. WILLIAM WILLIAMS Con.
40. OLIVER WOLCOTT Con.
41. JOHN HANCOCK Mass.
42. CHAS THOMPSON Pa.
43. GEORGE READ Del.
44. JOHN DICKINSON Pa.
45. EDW. RUTLEDGE S.C.
46. THOMAS McKEAN Pa.
47. PHILIP LIVINGSTON N.Y.

in which the artist himself participated. Trumbull rose to the position of aide-de-camp to General Washington by reason of his skilful execution of drawings showing the enemy's works, and, later, was assigned to the command of Gates as acting Adjutant-General, with the rank of colonel. In the peaceful arts, he was the pupil of Benjamin West, whose influence in style is here seen.

Taking offense at the action of Congress regarding the date of his commission, the young soldier resigned from the army in 1777 and sailed for Europe to prosecute his more congenial studies. While in London, at the time of the Major André affair, he was unfortunately arrested as an American spy, and imprisoned for seven months; but, principally through the interposition of West, who was the painter in ordinary, the King, George III., promised that, in any event, the artist's head should be spared, and, finally, through the efforts of Fox, Burke and others, ordered his release upon condition that he leave England in thirty days. The terms were gladly acceded to; West and Copley became his sureties; and Trumbull shortly again took up his residence in his native land, where he devoted himself assiduously to the painting of life portraits—among which were several of Washington—for proposed historical pictures. Upon the restoration of peace, Trumbull made

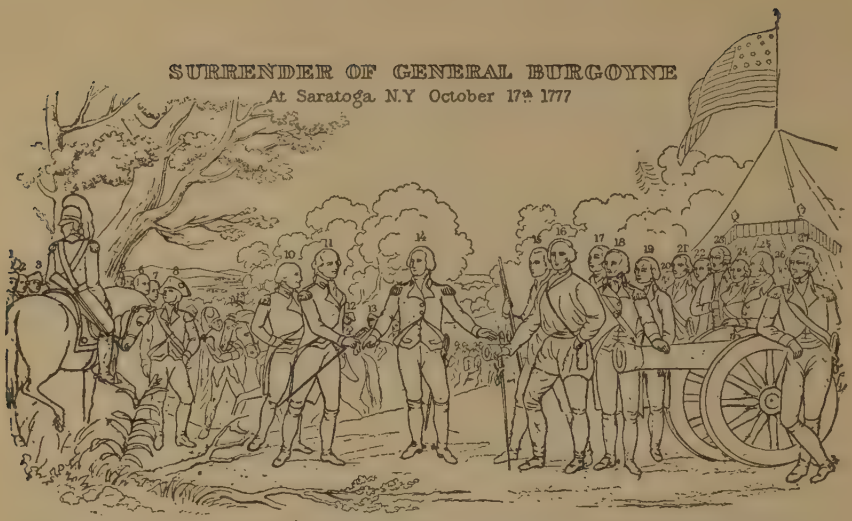
DECLARATION OF INDEPENDENCE

other trips to Europe, of which he took advantage to further prosecute his studies and extend his collection.

In 1817, after spending nearly two years in trying to awaken the sympathies of his government in behalf of American art, Trumbull secured from Congress a resolution, approved February 6th, authorizing the President to employ him to execute four paintings commemorative of the most important events of the American Revolution, to be placed, when finished, in the Capitol. This was effected through the influence of the artist's many friends and the interest awakened by the studies which he exhibited for some time in the Hall of Representatives. A spirited debate, which is reported as having been "interesting, amusing and instructive," occurred at the third reading upon the question of the passage of the resolution. It was advocated by Calhoun, John Randolph of Roanoke, Grosvenor, Harrison and others, and passed in spite of the opposition of Ross, Forsyth, Hardin and Robertson, who, while they generally recognized the talents of the artist, urged economy, and were narrowly adverse to the government becoming a patron of the fine arts.

As the choice of subjects was left to the Executive, the artist immediately waited upon President Madison. Trumbull proposed making the pictures six feet high by nine feet long, but the President objected. "Consider, sir," said he, "the vast size of the apartment in which these works are to be placed—the rotunda, one hundred feet in diameter, and the same in height —paintings of the size which you propose, will be lost in such a space; they must be of dimensions to admit the figures to be the size of life." The contract for the paintings was formally executed on March 15th by Richard Rush, acting Secretary of State; and Trumbull immediately set to work upon the canvases. The artist received $8,000 in advance, which was evidently very welcome; for, with the usual fatality of a man of genius, he admits that he had been "constantly drifting upon the fatal lee-shore of debt, and of necessity was driven to continue the wretched resource of borrowing the means of subsistence."

Trumbull was unusually well fitted for his task by reason of his actual knowledge of the war and his personal acquaintance with the builders of the nation. The $32,000 which he received from Congress in payment for the four pictures was only a reasonable compensation for the time occupied and the cleverness displayed in the studies and finished works. For their historical value, if for naught else, the paintings are worthy of the place they occupy. The individual portraits are valuable as replicas of life portraits contained in the small original pictures now in the Trumbull collection at Yale University. Washington, writing to Lafayette in 1791, says of Trumbull's work: "He has spared no pains in obtaining from the life, the likenesses of those characters, French as well as American, who bore a conspicuous part in our Revolution; and the success with which his efforts have been crowned,




1. Major LITHGOW Mass. 2. Colonel CILLY N.H. 3. General STARK N.H. 4. Capt. SEYMOUR Con. *of Shelton's horse.* 5. Major HULL Mass. 6 Colonel GREATON Mass. 7. Major DEARBORNE N.H 8. Colonel SCAMMELL N.H. 9 Colonel LEWIS *Quartermaster General* N.H. 10. Major General PHILLIPS *British.* 11. Lieut. General BURGOYNE *British.* 12. General Baron RIEDESEL *German.* 13. Colonel WILKINSON *Deputy-Adjutant General, American.* 14. General GATES. 15. Colonel PRESCOTT *Mass Volunteers* 16. Colonel MORGAN *Virginia Riflemen.* 17 Brigadier General RUFUS PUTNAM Mass. 18. Lieutenant Colonel JOHN BROOKS *late Governor of Massachusetts.* 19 Rev Mr HITCHCOCK *Chaplain* R.I 20. Major ROB TROUP *Aid de Camp* N.Y. 21. Major HASKELL 22. Major ARMSTRONG. 23. Major Gen PH. SCHUYLER *Albany* 24. Brigadier General GLOVER Mass. 25. Brigadier Gen. WHIPPLE *N.H. Militia.* 26. Major M. CLARKSON *Aid de Camp* N.Y. 27 Major EBENEZER STEVENS Mass *Commanding the Artillery.*

will form no small part of the value of his pieces." The sameness of expression in the various faces, so often noted, is due as much to the fact that the style of the period was to appear with the face smoothly shaven as to a want of individuality expressed by the painter. The Duke de Lauzun is noticeable as the only one in the four pictures wearing even a moustache. Many of the figures are stiff and unnatural, and the perspective is not always of the best. The grouping, however, is good, and while the pictures do not in color, drawing, imagination or vitality approach the excellence reached by Meissonier, Detaille, Sargent, Dagnan-Bouveret and other modern soldier and portrait painters, they compare favorably with the art of their own period and are creditable to the purposes of the artist.

The Signing of the Declaration of Independence is the most generally admired, as it is the most natural in tone and finish; after it, the Resignation of Washington. Perhaps the superiority of these interior scenes is somewhat attributable to the artist's apparent want of skill in landscape painting, evinced by the backgrounds in the companion pictures. John Quincy Adams, in his diary of September 1, 1818, written in New York, gives an interesting reflection in disparagement of the picture which is now best liked: "Called

SURRENDER OF GENERAL BURGOYNE

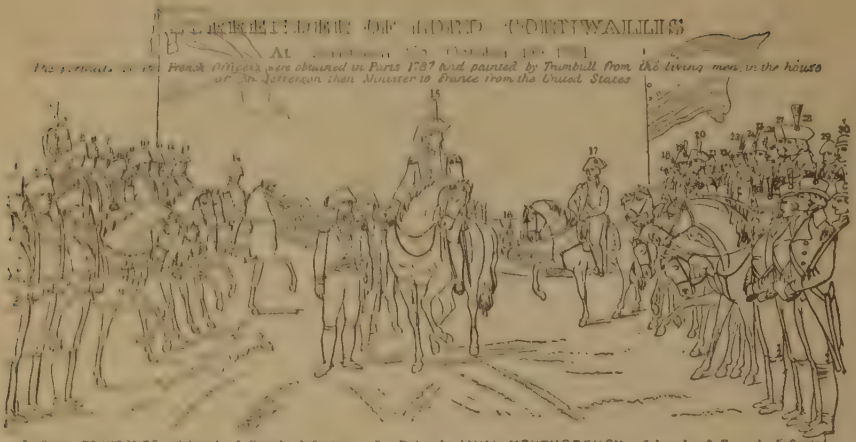
about eleven o'clock at Mr. Trumbull's house, and saw his picture of the Declaration of Independence, which is now nearly finished. I cannot say I was disappointed in the execution of it, because my expectations were very low; but the picture is immeasurably below the dignity of the subject. It may be said of Trumbull's talent as the Spaniards say of heroes who were brave on a certain day: he has painted good pictures. I think the old small picture far superior to this large new one. He himself thinks otherwise. He has some books on the President's table which the Abbé Correa advised him to letter on the backs, Locke and Sidney. I told him I thought that was not the place for that. They were books for the members to read at home, but not to take with them there. I advised him to letter them simply 'Journals.'"

Upon the completion of all the paintings, they were hung in their present positions, two of them by the President's permission having been previously exhibited in other cities, where they are said to have met with general praise. The Declaration of Independence was first temporarily hung in the room of the north wing, then used for the sittings of the Supreme Court. That portion of the old Capitol had been first rebuilt and was believed to be dry; but it proved far otherwise. When the paintings were hung, John Randolph, who had supported and voted for the Trumbull resolution, maliciously criticised them in debate, in opposition to the New England members, who, in the finished work, found praise for the artist. His bitterness, however, can be accounted for upon no other hypothesis than that Congressmen, like the ladies, have the privilege of changing their minds.

"When, in 1824, I went to Washington," writes Trumbull, "to place all the paintings in their ultimate destination, I found the grand room finished indeed, but so very damp that I felt great reluctance in placing them there, and insisted most strenuously upon having the great opening in the centre of the room, which had been left for the purpose of lighting the crypt, closed; for, as the arches behind and under the porticos were closed only by iron grilles, the external air was freely admitted into the crypt, in all varieties of weather, as well by night as by day, and thence, by means of this unfortunate and ill judged opening, distributed through the great room, to every part of the principal floor of the building, rendering the atmosphere of all of the apartments equally damp and cold as the weather in the open square. My remonstrances, however, were all in vain; and in this situation the four paintings were placed and remained until, in 1828, the change on their surfaces became obvious and conspicuous to all who saw them, and occasioned the resolution of the house of representatives alluded to in the following report,* which I addressed to the speaker of the house on the 9th of December, 1828."

To guard against future injury, the paintings under the artist's direction

* See Appendix, p. 257.


SURRENDER OF LORD CORNWALLIS
At
The Portraits of the French Officers were obtained in Paris 1787 and painted by Trumbull from the living men in the house of Mr. Jefferson then Minister to France from the United States
1 Count DEUXPONTS Colonel of French Infantry. 2. Duke de LAVAL MONTMORENCY Colonel of French Infantry
3 Count CUSTINE Colonel of French Infantry. 4. Duke de LAUZUN Colonel of French Cavalry
5 General CHOIZY. 6 Viscount VIOMENIL. 7. Marquis de St SIMON. 8. Count FERSEN Aid de Camp of Count Rochambeau.
9 Count CHARLES DAMAS Aid de Camp of Count Rochambeau. 10. Marquis CHASTELLUX. 11. Baron VIOMENIL.
12 Count de BARRAS Admiral 13 Count de GRASSE Admiral. 14. Count ROCHAMBEAU General en Chef des Français
15 General LINCOLN. 16 Colonel E STEVENS of American Artillery 17. General WASHINGTON Commander in Chief.
18 THOM NELSON Gov of Va. 19. Marquis LA FAYETTE. 20. Baron STEUBEN. 21. Col. COBB Aid de Camp to Gen. Washington
22 Colonel TRUMBULL Secretary to Gen Washington. 23. Major General JAMES CLINTON N.Y. 24. General GIST. Md.
25 Gen ANTHONY WAYNE Pa. 26. General HAND Pa. Adjutant General. 27. General PETER MUHLENBERG Pa
28 Major Gen HENRY KNOX Commander of Artillery. 29. Lieut Col. E HUNTINGTON Acting Aid de Camp of Gen. Lincoln.
30 Colonel TIMOTHY PICKERING Quartermaster General. 31 Colonel ALEX HAMILTON Commanding Light Infantry.
32 Col JOHN LAURENS S.C. 33 Colonel WALTER STUART Phila. 34. Colonel NICHOLAS FISH N.Y.

were removed to dry rooms and the backs of the canvases coated with melted beeswax and oil of turpentine. The niches in the solid walls were plastered with hydraulic cement. At the same time, curtains were hung which could be drawn over the pictures when the rotunda was swept, and self-closing baize doors erected to keep out the cold air.

Strange to say, the light from above, which the artist fought to obtain by the construction of the old dome, and which is similar in the new one, is so diffused that, aided by thousands of shadows and reflections and by the peculiar colors used in the paintings, it has preserved the Trumbull pictures seventy-three years uncopied save by pencil. Even the vignettes used by the government in the adornment of certain monetary issues are engraved from sketches. J. K. Hillers, the photographer of the Geological Survey, and one of the party who, with Major Powell, first explored the Grand Cañon of the Colorado, secured them, and the other paintings in the rotunda, for this volume in July, 1897, by a secret process.

**Declaration of Independence.**—Franklin, Jefferson, Adams, Livingston and Sherman, the committee appointed to draft the Declaration of Independence, reported it to the Continental Congress as Jefferson had written it.

SURRENDER OF LORD CORNWALLIS

It was adopted, after a few amendments, on July 4, 1776, by the vote of every Colony, though not engrossed and signed until the 2d of August. The picture recalls the words of John Adams: "I am well aware of the toil, and blood, and treasure that it will cost us to maintain this Declaration, and support and defend these States. Yet, through all this gloom, I can see the rays of ravishing light and glory." John Hancock, the President, sits at the table, and before him stand the committee. The artist found it more effective to represent the whole committee advancing to make their report than to have the chairman only, as is the custom, arise for the purpose.

"The room," writes Trumbull, "is copied from that in which Congress held their sessions at the time, such as it was before the spirit of innovation laid unhallowed hands upon it, and violated its venerable walls by modern improvement, as it is called." The costumes are those of the period. By Adams' and Jefferson's advice the signatures on the original instrument, which is preserved in the library of the Department of State, were used as a guide to those who were present.

The painting was planned at Jefferson's home in Paris, where the artist had the assistance of the Minister's information and advice; and there, in the autumn of 1787, he "painted the portrait of Mr. Jefferson in the original small Declaration of Independence." Hancock and Samuel Adams were painted in Boston, and Edward Rutledge in Charleston, S. C. Trumbull writes from London: "I resumed my labors, however, and went on with my studies of other subjects of the history of the Revolution, arranged carefully the composition for the Declaration of Independence, and prepared it for receiving the portraits, as I might meet with the distinguished men, who were present at that illustrious scene. In the course of the summer of 1787, Mr. Adams took leave of the court of St. James, and preparatory to the voyage to America, had the powder combed out of his hair. Its color and natural curl were beautiful, and I took that opportunity to paint his portrait in the small Declaration of Independence."

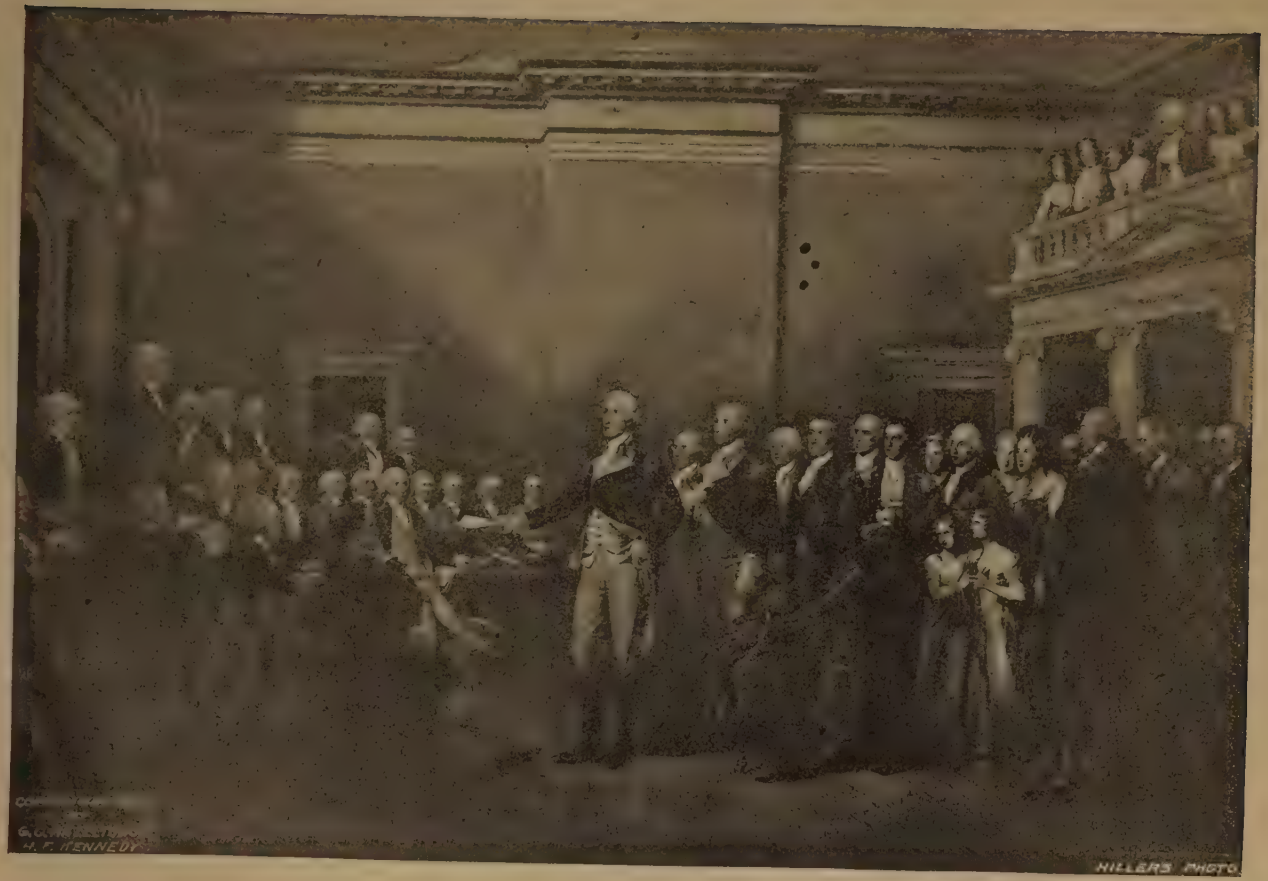
**Surrender of General Burgoyne.**—Following the brilliant charge of Arnold on October 7, 1777, Burgoyne fell back upon Saratoga. Here the British were surrounded upon all sides; and on the 17th, the entire army of nearly 6,000 men, though allowed to march out of their camp with all the honors of war, were compelled to lay down their arms and leave their artillery. "General Burgoyne," writes Wilkinson in his *Memoirs*, "proposed to be introduced to General Gates, and we crossed the Fishkill, and proceeded to headquarters on horseback. General Gates, advised of Burgoyne's approach, met him at the head of his camp. Burgoyne, in a rich royal uniform, and Gates, in a plain blue frock. When they approached nearly within sword's length, they reined up and halted. I then named the gentlemen, and General Burgoyne, raising his hat most gracefully, said, 'The fortune of war,

1. THOMAS MIFFLIN Pa. *President, Member of Congress.* 2. CHAS. THOMPSON Pa. *Member of Congress* 3. ELBRIDGE GERRY Mass. *M.C.* 4. HUGH WILLIAMSON N.C. *M.C.* 5. SAMUEL OSGOOD Mass. *M.C.* 6. EDW McCOMB Del. *M.C.* 7. GEO. PARTRIDGE Mass. *M.C.* 8. EDWARD LLOYD Md. *M.C.* 9. R.D SPAIGHT N.C. *M.C.* 10. BENJ. HAWKINS N.C. *M.C.* 11. A. FOSTER N.H. *M.C.* 12. THOMAS JEFFERSON Va. *M.C.* 13. ARTHUR LEE Va. *M.C.* 14. DAVID HOWELL R.I. *M.C.* 15. JAMES MONROE Va. *M.C.* 16. JACOB REID S.C. *M.C.* 17. JAMES MADISON Va. *Spectator.* 18. WILLIAM ELLERY R.I. *M.C.* 19. J. TOWNLEY CHASE Md. *M.C.* 20. S. HARDY Va. *M.C.* 21. CHAS. MORRISS Pa. *M.C.* 22. General WASHINGTON. 23. Colonel BENJ. WALKER *Aid de Camp* 24. Col. DAVID HUMPHRYS *Aid de Camp.* 25. Gen. SMALLWOOD Md. *Spectator.* 26. Gen. OTHO HOLLAND WILLIAMS Md. *Spectr* 27. Col. SAMUEL SMITH Md. *Spectr* 28. Col. JOHN E. HOWARD Baltimore, *Spectr.* 29. CHAS. CARROLL *and two daughters* Md. 30. Mrs. WASHINGTON *and her three Grand-Children.* 31. DANIEL of St. JENNIFER Md. *Spectator.*

General Gates, has made me your prisoner'; to which the conqueror, returning a courtly salute, promptly replied, 'I shall always be ready to bear testimony, that it has not been through any fault of your excellency.'"

"The painting," says Trumbull, "represents General Burgoyne, attended by General Phillips, and followed by other officers, arriving near the marquée of General Gates. General Gates has advanced a few steps from the entrance, to meet his prisoner, who, with General Phillips, has dismounted, and is in the act of offering his sword, which General Gates declines to receive, and invites them to enter."

**Surrender of Lord Cornwallis.**—The surrender of Lord Cornwallis on October 19, 1781, was the virtual end of the Revolution. His troops, numbering about 7,073, became "prisoners of war to Congress, and the naval force to France." The army was not permitted to march out with colors flying; for a like honor had been refused to General Lincoln when he was forced to give up Charleston. Washington still further honored that officer by directing him to receive the surrender of the royal army. Dr. Thacher, in his *Military Journal*, gives the following word-picture of the ceremony: "At about twelve o'clock the combined army was drawn up into two lines more than a mile in length, the Americans on the right side of the road, the French on their left. Washington, mounted on a noble steed, and attended by his




GENERAL WASHINGTON RESIGNING HIS COMMISSION

staff, was in front of the former; the Count de Rochambeau and his suite, of the latter. The French troops in complete uniform, and well equipped, made a brilliant appearance, and had marched to the ground with a band of music playing, which was a novelty in the American service. The American troops, but part in uniform, and all in garments much the worse for wear, yet had a spirited, soldier-like air. About two o'clock the garrison sallied forth, and passed through with shouldered arms, slow and solemn steps, colors cased, and drums beating a British march. They were all well clad, having been furnished with new suits prior to the capitulation. They were led by General O'Hara on horseback, who, riding up to General Washington, took off his hat and apologized for the non-appearance of Lord Cornwallis, on account of indisposition. Washington received him with dignified courtesy, but pointed to Major-general Lincoln as the officer who was to receive the submission of the garrison. By him they were conducted into a field where they were to ground their arms. In passing through the line formed by the allied army, their march was careless and irregular, and their aspect sullen, the order to 'ground arms' was given by their platoon officer with a tone of deep chagrin, and many of the soldiers threw down their muskets with a violence sufficient to break them. This irregularity was checked by General Lincoln; yet it was excusable in brave men in their unfortunate predicament. This ceremony over, they were conducted back to Yorktown, to remain under guard until removed to their places of destination."

In the painting, General Lincoln on horseback is conducting the defeated army between the two lines of the victors. The entrance to the town is depicted in the center, with a glimpse of York River and the Chesapeake Bay. Trumbull specially visited Yorktown to study the scene. The French officers were painted from life at Jefferson's house in Paris, long before the present picture was executed. Trumbull, writing from London about the same time, says: "I also made various studies for the Surrender of Lord Cornwallis, and in this found great difficulty; the scene was altogether one of utter formality—the ground was level—military etiquette was to be scrupulously observed, and yet the portraits of the principal officers of three proud nations must be preserved, without interrupting the general regularity of the scene. I drew it over and over again, and at last, having resolved upon the present arrangement, I prepared the small picture to receive the portraits."

**General Washington Resigning his Commission.**—Washington resigned his commission as Commander-in-chief to Congress, then sitting at Annapolis, Maryland, at noon on December 23, 1783, a public entertainment having been given in his honor the day before. General Mifflin, its President, responded to his address with reverent courtesy and deep regard. Congress remained seated and covered; the vast assembly of spectators, standing and uncovered. The consul-general of France, and many of the public function-

1. Mr ROBINSON *Pastor of the congregation.* 2 Elder WM BREWSTER. 3 Mrs BREWSTER *and sick child.*
4. Gov CARVER. 5. WM. BRADFORD. 6 Mr & Mrs. WHITE. 7. Mr. & Mrs. WINSLOW. 8. Mr & Mrs FULLER.
9. MILES STANDISH *and his wife Rose.* 10. Mrs BRADFORD, *she fell overboard the day the vessel came to anchor*
11. Mrs CARVER *and child.* 12 Capt REYNOLDS *and Sailor.* 13 BOY *belonging to Carver and family.*
14. BOY *in charge of Mr Winslow.* 15 BOY *belonging to Mrs. Winslow's family.* 16. A NURSE *and child.*

aries of Maryland were present. "Few tragedies ever drew so many tears from so many beautiful eyes as the moving manner in which his Excellency took his leave from Congress." In the picture, we can almost hear him feelingly utter the words of his only surrender: "I have now the honor of offering my sincere congratulations to Congress, and of presenting myself before them, to surrender into their hands the trust committed to me, and to claim the indulgence of retiring from the service of my country."

**Weir, Vanderlyn, Powell and Chapman Paintings.**—By a joint resolution of June 23, 1836, a committee was appointed to "contract with one or more competent American artists for the execution of four historical pictures upon subjects serving to illustrate the discovery of America, the settlement of the United States, the history of the Revolution, or the adoption of the Constitution, to be placed in the vacant panels of the rotunda, the selection of the subjects to be left to the choice of the artists under the control of the Committee." It was under this authority that the remaining large panels of the rotunda were filled with pictures. They are, however, purely fanciful, not historical.

**The Embarkation of the Pilgrims.**—The Embarkation of the Pilgrims by Robert Weir affects us with something of the same incongruity which we feel

THE EMBARKATION OF THE PILGRIMS

upon reading the words of one of the Pilgrims at starting: "We sang *psalms* and were merry." The picture is gloomy, hard and uninteresting, but commands the respect of the general public because of its deep religious spirit, and of critics because of the clever handling of some of the painting in shadow, its general conscientiousness and, in places, its admirable technique. It represents the *Speedwell* on July 22, 1620, just before she set sail from Delft Haven for Southampton, to be joined by the *Mayflower*. The Pilgrims had fled from Scrooby, England, in 1608; and now, after years of toil in Holland, they are about to seek yet another home, where they may worship God as they will. The *Speedwell*, however, did not reach America. She was found to be utterly unseaworthy; and at Plymouth, England, as many of her passengers as possible were transferred to the *Mayflower*, which then, late in September, set sail alone for the New World.

**The Landing of Columbus.**—The Landing of Columbus is the work of John Vanderlyn. It is unnatural, feeble in execution and lacking in general impressiveness. It purports to represent the landing of the Spaniards on San Salvador in 1492. The great Genoese admiral, commanding under the flag of Ferdinand and Isabella the *Santa Maria*, *Niña* and *Pinta*, takes possession of that island-child of the American continents in the fond delusion that he has discovered a new way to the East Indies.

It is hard to believe that this picture is from the brush of the pupil of Stuart and Robertson whom Burr honored as his protégé and thought the greatest American painter. Indeed, Bishop Kip says: "In 1844, I was in Paris, and inquiring about the picture, found that it was advancing under the hand of a clever French artist whom Vanderlyn had employed. Of course, the conception and design were his own, but I believe little of the actual work. In fact no one familiar with Vanderlyn's early style could ever imagine the 'Columbus' to be his. Place it by the side of the 'Marius,' and you see that they are evidently executed by different artists. The 'Marius' has the dark, severe tone of the old masters; the 'Landing of Columbus' is a flashy modern French painting."

The painting of Marius referred to so attracted the attention of Napoleon the Great that, after viewing the other pictures in the exhibition, he returned to it and in his rapid manner of speech said: "Give the medal to that." It is remembered that the emperor wished even to purchase it for permanent hanging in the Louvre, but that Vanderlyn patriotically declined, preferring to bring his best work to America.

**The Discovery of the Mississippi.**—The Discovery of the Mississippi was painted by William H. Powell. Some of the drawings for it were made in Paris, and it shows unmistakably the influence of French art. It has, perhaps, as little claim to historical merit as any picture ever painted, and is as purely fanciful in color as in the handling of the theme. The bright

armor, gay trappings and prancing horses do not befit that ill-starred expedition which, starting from Spain in 1538 six hundred strong, arrived on the coast of Mexico in 1543 an enfeebled remnant of less than half that number, glad to have escaped with life the inhospitable swamps and savages. De Soto, in search of the realization of his golden dreams, found only a grave beneath the waters of the mighty Western river.

The picture, however, is remarkably pleasing for its vitality, admirable dramatic grouping and buoyancy of effect. It was painted in accordance with an act of Congress of 1847, authorizing the Library Committee to contract for an historical picture to take the place of the one which Henry Inman, an original contractor, had left unfinished at his untimely death. As Inman had already received three instalments of $2,000 each, there were but $4,000 still available on the unexecuted contract; $6,000 besides were directly appropriated to Powell for the present painting. On March 3, 1855, Powell received an additional appropriation of $2,000, making the total cost to the government for the adornment of the panel $12,000.

**The Baptism of Pocahontas.**—The Baptism of Pocahontas was painted by John G. Chapman. Matoaka, signifying a streamlet between two hills, or the "Snow Feather," as her Indian friends delighted to call her, was christened Rebecca. "Chapman," says Watterston, "has given what may be considered as a true representation of Nantaquaas, the brother of Pocahontas, whom Captain Smith seems to have regarded as the very *beau* ideal of manly beauty. The sister of Pocahontas is seated on the floor, with her child clinging to her, while Opechankanough, also seated in the Indian fashion, scowls at the ceremony with deep malignity and ferocity. Rolfe, the husband of Pocahontas, stands behind her. Sir Thomas Dale, in the martial costume of the age, stands on the right of the officiating clergyman, Whitaker, and his standard bearer and page near him."

Though the light-effect on the two principal figures pleasingly catches the passing eye, and though the picture is most sympathetic to popular fancy, the whole as a work of art is unworthy of serious criticism. The subject, too, is not sufficiently important to warrant the conspicuous hanging. The scene is laid in Virginia just prior to the marriage of this daughter of Powhatan in April, 1613. During the absence of John Smith, Captain Argall had bribed Japazaws to betray Pocahontas into his hands. While on shipboard, she had fallen in love with an Englishman, John Rolfe, in whose country she died four years later. Their union brought about a peace of many years with the Indians around Jamestown.

**Rilievos.**—The arabesques above the paintings are adorned with sculptured portraits, by Capellano and Causici, of Columbus, Raleigh, Cabot and La Salle. These with their wreath-work adornment, executed in 1827, cost $9,500.

THE LANDING OF COLUMBUS

In the contracted panels over the doors leading from the rotunda toward the four points of the compass are decorative designs in demi-relief, which are disgraceful disfigurements of the room and valuable only for the good-natured smile which they inevitably provoke from the most melancholy spectator. The government paid $14,000 for these unique decorations. Above the northern exit, Gevelot has presumably represented William Penn making his famous treaty with the Indians. The remarkable group by Causici above the bronze door portrays the landing of the Pilgrims; while the one over the south door, executed by the same artist, shows a hand-to-hand conflict between Daniel Boone and two Indians. The similar decorative panel above the western entrance is by Capellano, and represents Pocahontas saving the life of Captain John Smith.

The effect of these grotesque figures, crowded out of proportion by the contracted panels, was amusingly satirized by Mr. Wise on the floor of the House at the time of his tirade upon Greenough's "naked statue of George Washington." Mr. Wise said that "there was scarce one of the specimens of sculpture or painting in the rotundo which had not been dubbed with some disgraceful epithet, or been made the subject of some pungent criticism. The Indians when looking at the representations of their fellow aborigines, had observed, with much caustic shrewdness, that the first, over the door of the entrance, represented the old world coming to the new, and the new welcoming the old, and giving it corn; but in the next was the representation of a treaty, in which the white man cheated the Indian! Then came Smith saved by Pocahontas from death; and in the very next panel was Boone murdering two Indians! 'We give you corn, you cheat us of our lands; we save your life, you take ours.' A pretty faithful history of our dealing with the native tribes! Then as to the painting of the Declaration of Independence, everybody remembered John Randolph's nickname of 'the shin-piece.' And who could forget the bitter criticism of Burges, on the representation of Boone, 'That it very truly represented our dealing with the Indians, for we had not left them even a space to die upon.' (The whole ground in that panel being occupied by the body of the Indian already dispatched, so that when the other fell he must lie on the body of his countryman.)"

**The President's Secretary.**—In April, 1828, John Adams, the secretary and messenger of John Quincy Adams, was charged with the delivery of a Message to each House of Congress. Whilst passing from the Hall of Representatives, after delivering his Message to that body, to the Senate Chamber, he was waylaid and assaulted in the rotunda by Russell Jarvis in the presence of a Member of the House, who interposed and separated the parties. The President notified the Senate of the assault; but, though a resolution was introduced declaring it a contempt, that body adjourned *sine die* without taking action.

**Remains in State. Lincoln.**—Booth shot Lincoln a few minutes after ten o'clock on the evening of Good Friday, April 14, 1865. The President passed away the next day in a private house opposite Ford's Theater, where the tragedy occurred. The funeral ceremony proper was held in the East Room of the White House, April 19th, after which, at two o'clock in the afternoon, the procession started for the Capitol, amidst tolling of bells, firing of cannon and general mourning. The cortege slowly ascended the hill to the north of the Capitol, entered the great gates and proceeded to the central eastern stairway, where it halted. The casket of the dead President was borne up the steps, beneath the very spot where six weeks before he had delivered his second inaugural. The remains were lovingly laid in state on a simple bier, draped in black, in the center of the rotunda, beneath the frescoed canopy. The hall itself was hung with mournful trappings. A second service was then read; and the procession dispersed, leaving the sacred remains guarded by officers with drawn swords. Night closed in, and the little jets concealed in the upper dome cast mysterious reflections through the great hall of the Capitol. All was hushed; for the chieftain slept! The body lay in state throughout the following day, when thousands paid their tearful homage to the spot. Before seven o'clock on the morning of the 21st, the little box, which held so much that the people loved and honored, was escorted to the Baltimore and Ohio station to be given back to the State which proudly and sadly claimed it, Lieutenant-General Grant closely following the casket of his peace-loving commander-in-chief whose fortunes strangely had been cast in the midst of war.

**Stevens.**—The mortal remains of Thaddeus Stevens were placed in state beneath the canopy on the 13th of August, 1868. The bier which supported the casket was the same used for Lincoln, newly covered, however, with black cloth, "as the old cloth," records the *Star*, "was destroyed by the recent explosion at the Capitol. The catafalque is erected immediately in front of Ellicott's statue of Lincoln in the rotunda. The face of the statue towards the coffin." The Butler Zouaves formed the guard of honor. A large number of persons paid tribute to the dead, among whom were noticeable throngs of colored people, some deeply affected. At nine o'clock on the morning of the 14th, appropriate services were held, also in the rotunda, after which the casket was borne away.

**Garfield.**—Late in the afternoon of September 21, 1881, the plateau to the east of the Capitol was massed with military organizations. The officers of the army and navy were drawn up in two lines leading to the foot of the grand central steps, which were crowded with people save where a passageway had been kept open to the bronze doors. The grounds were crowded with spectators, but all was as still as night. Before the steps was a hearse drawn by six magnificent gray horses. A rich casket was dislodged and

THE DISCOVERY OF THE MISSISSIPPI.

borne slowly up the steps, accompanied by the reception committee, President Arthur and members of the Cabinet, and by legislators and justices of the highest court of the government. The Marine Band played its saddest dirge. The casket was placed tenderly on the bier, and a second martyred President slept in the rotunda of the Capitol. For a moment the assemblage stood in silence. Then the panel was removed, and the familiar face, emaciated with long suffering, lay open to view. But where were the eloquent lips trembling with the emotion of fiery debate, where the full cheek, where the intellectual brow, where the bright eyes whose last intelligent gaze had been upon the boundless sea at Elberon? Even General Grant, whose duty it had been to gaze carelessly on death, was affected by the scene. A guard of honor was left to watch the casket.

On the morning of the 22d, the public were permitted to pay their tribute, and during that day thousands passed in at the eastern door and out at the western, some even ascending the dome to see the great number of mournful citizens in the rotunda and the long line outside the Capitol, stretching to Second Street and Pennsylvania Avenue, each awaiting his turn to pass the casket. It is supposed that 40,000 persons so paid their tribute. The rotunda was draped in mourning. Exquisite floral decorations surrounded the bier. One massive wreath attracted the greatest attention. It came from the British Embassy at the express command of the Queen. On a card were the words: "Queen Victoria, to the memory of the late President Garfield. An expression of her sorrow and sympathy with Mrs. Garfield and the American nation. September 22, 1881." At half-past six in the evening, by order of Secretary Blaine, supposedly at Mrs. Garfield's request, the late President's face was closed to view. Even this did not stay the interest of the public; during the next morning, thousands passed the closed casket.

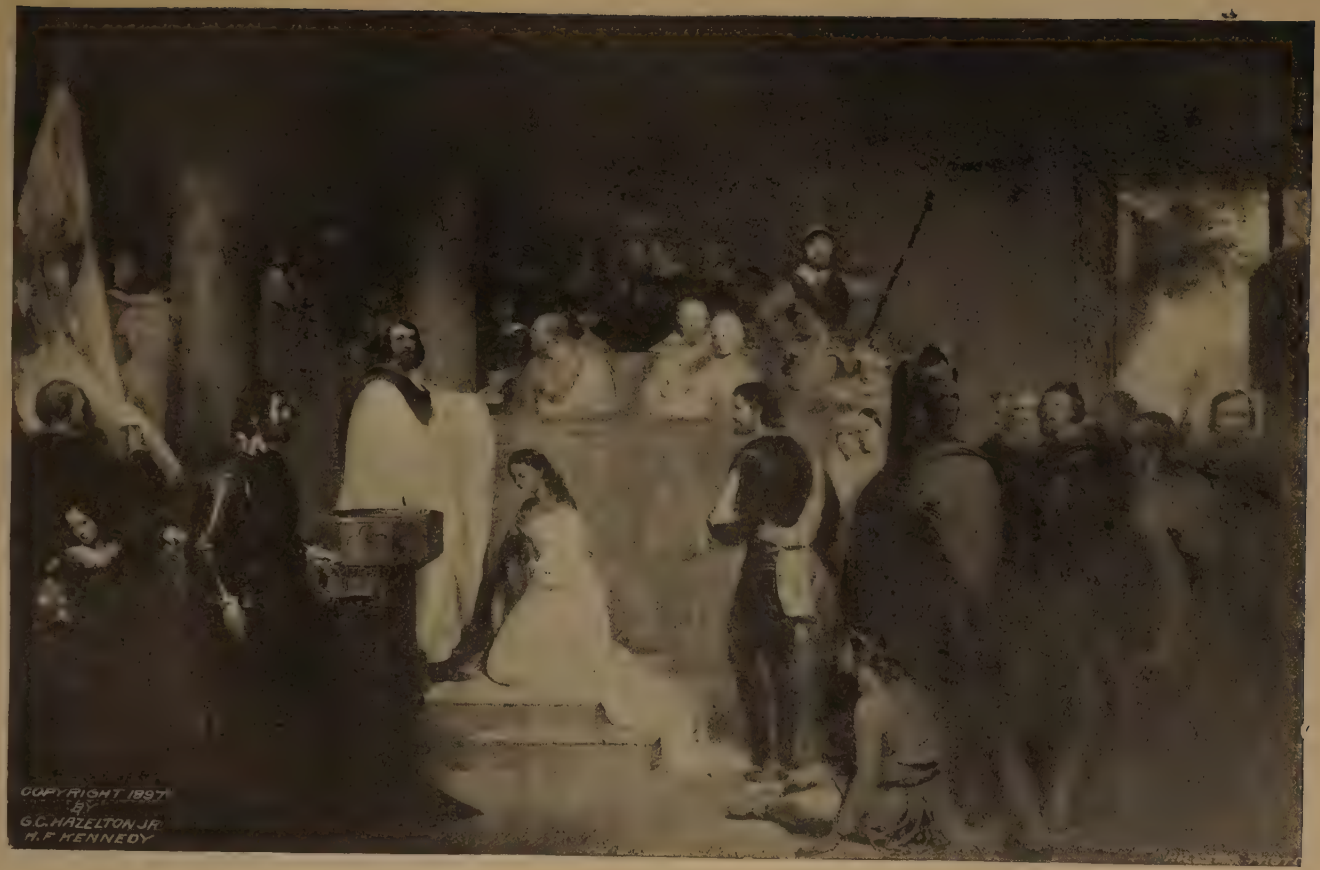
On the morning of the 23d, Mrs. Garfield, accompanied by her daughter Mollie, her son Harry, Colonel and Mrs. Rockwell, General Swaim and Attorney-General and Mrs. MacVeagh, drove to the Senate wing and repaired to the President's room. Sergeant-at-Arms Bright was immediately summoned; and at Mrs. Garfield's request, the guard retired from the rotunda, and all its entrances were closed. At half-past eleven, the bereaved widow passed through the north door and knelt by the mortal remains of the President. The walls of the rotunda only can tell of that farewell!

At noon, by Mrs. Garfield's request, General Swaim and Colonel Rockwell, the devoted friends and faithful nurses of the departed, closed and locked for the last time the casket-lid. That afternoon, services were held in the presence of a most distinguished gathering. The veterans of the Army of the Cumberland were the first to enter the rotunda. The officers of the army and navy wore crape upon their sleeves and sword hilts. The Chief Justice and Associate Justices Miller, Harlan and Matthews were present, wearing their

official robes. From the south wing came the members and officers of the House. From the north wing came the Senate, accompanied by the Cabinet and ex-Vice-Presidents Hamlin and Wheeler. In advance were ex-Presidents Grant and Hayes, with President Arthur on the arm of Secretary Blaine. The last two sat at the west end of the semi-circle directly opposite the ex-Presidents. Seats in the front row were reserved for the Cabinet also and for members of the family. The officiating clergymen and the philharmonic societies were grouped about the head of the casket. As the first notes of the hymn "Asleep in Jesus" were sung, the guard of honor quietly withdrew, leaving the body to the offices of the Church. Scripture was read by Rev. Dr. Rankin. This was followed by the prayer of Elder Isaac Errett of Cincinnati. Rev. F. D. Poweres, of Vermont Avenue Christian Church, of which Garfield was a member, then preached the funeral sermon, after which another prayer was offered by Rev. J. G. Butler. As the casket was borne down the steps of the Capitol, a beautiful rainbow was clearly visible against the dark, cloud-swept sky. What did it portend?

**Logan.**—On Thursday, December 30, 1886, the mortal remains of John A. Logan, the brave, were conveyed to the Capitol from his fine old home, Calumet Place, where he had at last surrendered. The casket, wrapped in the American flag, was laid in state in the rotunda upon the bier which had served a similar purpose for the remains of Lincoln, Garfield, Chase, Sumner and Stevens. During the afternoon and night and until eleven o'clock on Friday, thousands of persons viewed the remains of the dead Senator, general and patriot. At half-past eleven, the casket was tenderly borne to the Senate Chamber, where appropriate funeral services were held. Justices of the Supreme Court, Senators, Representatives and members of the Cabinet and diplomatic corps were in attendance. Seats immediately in front of the casket were reserved for Mrs. Logan and others of the family. Rev. Dr. John P. Newman, Chaplain Butler of the Senate, Bishop Andrews and Rev. Dr. Tiffany were the officiating clergymen. The ceremony was impressive. Fragrant flowers with endearing mottoes, the contribution of friends and comrades throughout the country, occupied all the available space around the casket. Rev. Dr. Newman preached an eloquent funeral sermon.

**Midnight in the Rotunda.**—At midnight in the rotunda, the step of the traverser grows stealthy, and he speaks in whispers. The historic walls, which so oft have looked upon the dead, answer step and voice in hollow accents until the belated visitor finds himself looking fearfully for some demon—some spirit—to leap up in his path, or drop leopard-like from above. Behind each arch lurks, then, the Quasimodo of the Capitol. Can the spirit which Victor Hugo conjured up for Notre-Dame have sought refuge among the secret passages of the dome? Is Quasimodo alive; and does he now unsuspected lurk in and defend the mighty precincts of the Capitol as




THE BAPTISM OF POCAHONTAS

he once hovered about and defended Notre-Dame ? Who knows ? Who knows ?

" Egypt would have taken him for a God of this temple ; the Middle Ages believed him to be its demon ; he was in fact its soul. So much was this the case that to those who know that Quasimodo has existed, Notre-Dame is now solitary, inanimate, dead. They feel that something has disappeared. That vast body is empty—it is a skeleton—the spirit has quitted it—they see the place thereof, but that is all. It is like a skull, which still has holes for the eyes, but no eyesight."

## THE CONGRESSIONAL LIBRARY

THE rooms which, until July 31, 1897, were occupied by the Congressional Library are upon the main floor, on the west front of the central building. The four columns to the right and left of the entrance door are worthy of passing notice, because of their Americanized capitals. The principal hall, running due north and south, is 91 feet 6 inches in length by 34 feet in width. At each end runs, at right angles, a wing 90 feet 6 inches in length by 29 feet 6 inches in width. All three have the same height, 38 feet.

The walls, alcoves, stairways, aisles and balconies of these rooms were formerly almost a solid mass of books, manuscripts, newspapers, periodicals and prints. Many of these were secured to the Library by exchange, gift and purchase under a small annual appropriation, but more through the provision of the copyright law which compels as a condition of its fulfillment the depositing of two copies of each copyrighted work in the Library of Congress. Under this alone, 55,906 publications of various kinds were added during the year 1896.

This wonderful collection of books, now in the new Library building, took its rise in a small appropriation of $5,000, made April 24, 1800, for fitting up a room with books for the use of Congress. The joint committee appointed to make the purchase selected for the Library room the chamber in the old north wing which had been occupied by the Representatives during the last session of the Sixth Congress. Inspired with unusual governmental economy, they recommended that the Secretary of the Senate be directed to sell the trunks in which the books had been imported. John Beckley of Virginia was the first Librarian. He was appointed by President Jefferson

January 26, 1802, at a salary "not to exceed $2 per diem for every day of necessary attendance." In the following April, the first catalogue of the Library was issued. It credits the collection in an old-fashioned way with 7 duodecimos, 581 octavos, 164 quartos, 212 folios and 9 maps.

In 1814, the Library, which had then considerably grown in proportions, was destroyed by the burning of the Capitol by the British; an ill return for the purchase in London of a majority of the volumes. The soldiers gleefully used the books as fuel with which to ignite the building. On the 10th of the following October, the loss of the Library being sorely felt, Mr. Goldsborough, chairman of the Joint Library Committee of Congress, brought to the attention of the Senate a letter from ex-President Jefferson, written at Monticello, September 21, 1814, in which he said:

"I learn from the newspapers that the vandalism of our enemy has triumphed at Washington, over science as well as the arts, by the destruction of the public library, with the noble edifice in which it was deposited. . . . I presume it will be among the early objects of Congress to re-commence their collection. This will be difficult while the war continues, and intercourse with Europe is attended with so much risk. You know my collection, its condition and extent. I have been fifty years making it, and have spared no pains, opportunity or expense, to make it what it now is. While residing in Paris, I devoted every afternoon I was disengaged, for a Summer or two, in examining all the principal bookstores, turning over every book with my own hands, and putting by everything which related to America, and, indeed, whatever was rare and valuable in every science; besides this, I had standing orders, during the whole time I was in Europe, in its principal book marts, principally Amsterdam, Frankfort, Madrid, and London, for such works relating to America as could not be found in Paris. So that in that department, particularly, such a collection was made as probably can never again be effected; because it is hardly probable that the same opportunities, the same time, industry, perseverance, and expense, with some knowledge of the bibliography of the subject would again happen to be in concurrence. During the same period, and after my return to America, I was led to procure also whatever related to the duties of those in the highest concerns of the nation; so that the collection, which I suppose is of between nine and ten thousand volumes, while it includes what is chiefly valuable in science and literature generally, extends more particularly to whatever belongs to the American statesmen; in the diplomatic and parliamentary branches, it is particularly full. It is long since I have been sensible it ought not to continue private property, and had provided that, at my death, Congress should have the refusal of it, at their own price; but the loss they have now incurred makes the present the proper moment for their accommodation, without regard to the small remnant of time and the barren use of my enjoying it. I ask of your friendship, therefore, to make for me the tender of it to the Library Committee of Congress, not knowing myself of whom the Committee consists. . . . I should be willing, indeed, to retain a few of the books to amuse the time I have yet to pass, which might be valued with the rest, but not included in the sum of valuation until they should be restored at my death, which I would cheerfully provide for, so that the whole library, as it stands in the catalogue, should be theirs, without any garbling."

The Senate passed a resolution authorizing the Library Committee to contract for this purchase; but when the resolution reached the House, it occa-

sioned considerable debate. The objections raised were, in general, the extent of the library, its cost and the nature of many of Jefferson's selections. The narrowness of some members led them to criticise the purchase on the ground that the library contained a few books of a skeptical character, notably the works of Voltaire. The bias of one Representative, whose high sense of morality evidently was willing to sacrifice the everlasting blessedness of the "sage of Monticello" for the good of Congressmen in general, led him to "move to re-commit the bill to a select committee, with instructions to report a new section authorizing the Library Committee, as soon as said library shall be received at Washington, to select therefrom all books of an atheistical, irreligious, and immoral tendency, if any such there be, and send the same back to Mr. Jefferson without any expense to him"; but this motion the gentleman afterwards thought proper to withdraw. On January 26, 1815, the final question was decided in the House in the affirmative by a vote of 81 to 71. Webster, for some reason, spoke and voted against it; Calhoun voted for it. The Jefferson collection, numbering about 6,700 volumes, was accordingly purchased. It cost $23,950, and forms the nucleus of the present Library. The old room had not yet been restored, however, after the fire; and it was four years before the Joint Library Committee was authorized to fit up and furnish suitable accommodations, again in the north wing, and to move the collection into the Capitol.

Writing in 1842 of the Library room in the central building, Librarian Watterston says it "consists of twelve alcoves, supporting two galleries running along the whole length of the apartment from north to south, and containing the same number of recesses as alcoves in the lower room. The arched alcoves are ornamented in front by fluted pilasters, copied from the pillars in the temple of Lysicrates at Athens. Two columns of freestone, the capitals like those of the pilasters, support the gallery near the main entrance, and two corresponding columns stand near the window which leads into the *loggea* or western colonnade, extending the whole length of the apartment. Each end of the room, as well as the ceiling, is richly decorated with stucco ornaments and three wells or sky lights, the wells of which, also richly ornamented, admit the light from above. A large room on the south, connected with this apartment, contains an extensive and valuable collection of law books exclusively, and a room adjoining it is used by the Judiciary committee. The library room was designed by Mr. C. Bulfinch, then architect of the public Buildings, and does great credit to his taste.

"Several presents have been made to the library since its origin. Among these is a splendid and valuable collection of medals, designed by M. Denon, and executed by order of the French Government. The series commences in 1796 and ends in 1815, and embraces all the battles and events which occurred during the reign of Napoleon Bonaparte. These are beautifully

executed, and arranged with a small collection of American medals in Parisian bronze, in neat cases on either side of the mantlepiece, at the South end of the room. All of these were presented by Mr. Irving, the brother, it is said, of George W. Irving, who obtained them while in Paris, at considerable difficulty, and at a cost of five thousand francs.

"An original likeness of Christopher Columbus, presented by Mr. Barrell, American consul at Madrid,* and found by him in an old castle in Spain, is hung up on the south end of the room. Marble busts of Washington, Jefferson, Lafayette, Judge Marshall, John Quincy Adams, Van Buren, and plaster busts of Jackson and Moultrie, and a medallion of Madison, most of them standing on pedestals, are placed in different parts of the room."

Another fire, on December 24, 1851, destroyed over three-fifths of the entire Library, which at that time numbered about 55,000 volumes. The *Intelligencer* of the next day says: "Besides the books, a number of superior paintings, hanging around the Library walls and between the alcoves, were included in the destruction. Of these we can call to mind Stuart's paintings of the first five *Presidents;* an original portrait of Columbus; a second portrait of Columbus; an original portrait of Peyton Randolph; a portrait of Bolivar; a portrait of Baron Steuben by Pyne, an English artist of merit; one of Baron De Kalb; one of Cortez; one of Judge Hanson, of Maryland, presented to the Library by his family. Between eleven and twelve hundred bronze medals of the Vattemare exchange, some of them more than ten centuries old, and exceedingly perfect, are amongst the valuables destroyed. Of the statuary burnt and rendered worthless, we recollect a statue of Jefferson; an Apollo in bronze by Mills; a very superior bronze likeness of Washington; a bust of Gen. Taylor by an Italian artist; and a bust of Lafayette by David." The year following this second conflagration, a lump appropriation of $75,000 was made to replenish the collection. In 1853, according to plans of Walter, whom Clark assisted in the execution, the room was remodeled and rendered as fire-proof as possible, with iron cases and iron ceilings, and the books replaced. The wings were later added from space previously devoted to committee rooms.

The library of copyright books, formerly kept in the Patent Office, was removed to the Capitol in 1870, when the Librarian was made Registrar of Copyrights. Besides the recruiting of the Library in this way and by the regular appropriations of Congress, which have lately averaged about $11,000 a year, the most extensive additions to the Library have been the 45,000 books, mostly scientific, belonging to the Smithsonian Institution; later contributions from the same institution, which it had received by means of exchange from scientific men and societies throughout the world; and many

* G. G. Barrell was Consul at *Malaga* from 1818 to 1838, when he died.

thousands of volumes, principally relating to American history, purchased from Peter Force for the sum of $100,000. Dr. Joseph M. Toner, of Washington City, in 1882, generously contributed his private library also, numbering over 27,000 volumes, and nearly as many pamphlets, which, especially for its rare Washingtoniana, is considered a valuable acquisition to the government collection.

The growth of the Congressional Library was most marked during the reign of Ainsworth Rand Spofford * of Cincinnati, who was appointed Librarian in 1864 by President Lincoln after a service of three years as assistant. At the time of its removal, it was supposed to number in the neighborhood of 755,000 volumes, besides a collection of many thousands of pamphlets, maps, photographs, etchings and music, making it the sixth library in size in the world. The Library possesses, besides, a rich collection of engravings, illustrated works and art treasures; and its files of bound newspapers and periodicals, both foreign and American, are a mine of wealth for those who desire to read the diary of the world. A large proportion of such volumes were necessarily stored in the crypt and adjacent rooms until the completion of the new building, when the temporary storerooms, which much disfigured the crypt, were torn away, again opening to view its forty columns.

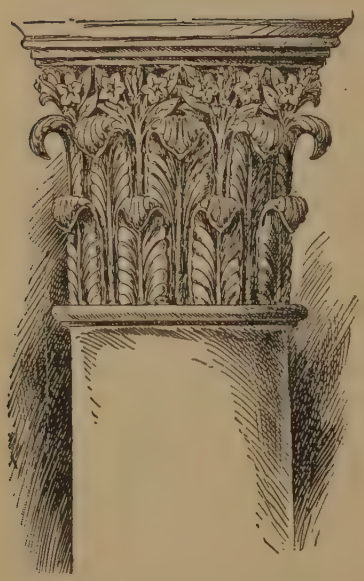
While primarily for the use of Congress, even the justices of the Supreme Court not having the privilege of the books conferred upon them until 1812, the entire collection was, previous to July, 1897, as it is now, a reference library for the public as well. Between the hours of nine and four, daily except Sunday, and until the hour of adjournment during the session of either branch of Congress, any person may consult the books, and, in some instances, take them from the Library, upon making a reasonable deposit to insure their replacement in case of loss. Such deposit is not required, however, from Senators or Representatives, nor from about thirty other officials of the government.

The necessity for a new building for the Library was first formally suggested to Congress in a report made by the Librarian in 1872. For fourteen years, however, nothing definite was done by Congress, though Mr. Spofford says "various schemes for continuing the Library within the Capitol were brought forward. One was to extend the west front of the edifice one hundred feet, to hold the books; another, to project the eastern front two hundred and fifty feet, thus making a conglomerate building out of what is now a purely classic edifice; a third, and more preposterous scheme, was to accommodate the Library growth within the great inner concave of the dome, which

* The list of Librarians, not above mentioned, with the dates of their appointments, is as follows: Patrick Magruder, 1807; George Watterston, 1815; John S. Meehan, 1829; John G. Stephenson, 1861; John Russell Young, 1897.

was to be literally honeycombed with books from the floor of the rotunda to the apex: a plan which would have given space for only twelve years' growth of the Library, besides increasing incalculably all the difficulties of its administration. Every plan for enlarging the Capitol would have provided for less than thirty years' increase, after which Congress would be confronted with the same problem again, and forced to erect a new building after all the cost (estimated at four millions of dollars) of such enlargement. At length a commission of architects reported against disturbing the symmetry of the Capitol, and that elusive spectre was laid to rest. . . . At length all differences between Senate and House were harmonized; the act for a separate building received over two-thirds majority in 1886; a site of ten acres was purchased on a plateau near the Capitol for $585,000, thus providing for an ample and thoroughly equipped edifice, with ultimate accommodations for four and one-half millions of volumes." To-day, after the lapse of twenty-five years, the new building, the most palacious edifice in the world, may be called completed, and there the books and works of art have found a permanent home where they all can be enjoyed.

From the west portico of the central building, which is accessible through the former Library hall, an extensive view may be had of the growth of the city westward, of the chain of parkings extending to the monument and White House, and of the surrounding hills and country. This view should not be lost, especially by those who have not the strength to ascend the dome.



To the north of the rotunda is a light-well, evidently modeled after some Grecian temple. Its curious "tobacco capitals" were designed by Latrobe from the flowers and leaves of the native plant. To the east is a vestibule from which is accessible the office of the Marshal of the Supreme Court of the United States, affording a side entrance to the Court room itself.

**Court Room.**—Beyond this, and on the east side of the main corridor running to the north or Senate wing, is the door to the Supreme Court chamber, which, except for a short period, was occupied by the Senate from 1800 until 1814, and again, after the restoration, until January 4, 1859, when the Senators moved into their present hall. It was first occupied by the Supreme Court in December, 1860.

This semi-circular chamber is 75 feet in length, 45 feet in width and the same in height. The small gallery to the east, which was the only one preserved after the removal of the Senate, is supported by columns of dark, variegated Potomac marble, whose Ionic capitals, modeled after those in the Temple of Minerva, are chiseled from Italian blocks. It was Latrobe's design "moreover," says Watterston, "to support one of the galleries of the Senate chamber with emblematic figures of the old Thirteen States, decorated with their peculiar insignia, and the models were actually prepared by one of the Italian artists whom he had engaged to come to this country; but a neglect or refusal on the part of Congress to make the necessary appropriations defeated his designs, and the plaster models were afterwards thrown aside and destroyed."

Beneath the gallery are four mantles. The two in the center, which are of white marble, are carved in bas-relief. They are designed to illustrate the idea that in union there is strength. On the one mantle, Hercules tries in

vain to break a bundle of fasces bound in bonds of harmony; on the other, laughing children snap in twain the single rods unbound. In cold weather, logs burn brightly in the fire-places to the north and south. Behind the dark red draperies, during each session, the justices, one at a time, are served with a light repast. They sit upon the bench before the Ionic pillars. Lord Chief Justice Coleridge of England, who visited this country in 1883, is the only person remembered to have been honored with the courtesy of a seat with the Court. Mr. Justice Miller, the senior associate justice, vacated his chair in favor of the learned visitor.

The ceremony of opening the Court is impressive from its very simplicity. As the justices enter, the crier announces: "The Honorable the Chief Justice and the associate justices of the Supreme Court of the United States." The attending lawyers and spectators respectfully stand until the Court is seated, when the crier continues: "Oyez, oyez, oyez! All persons having business before the Honorable the Supreme Court of the United States are admonished to draw near and give their attention; for the Court is now sitting. God save the United States and this Honorable Court." An adjournment of this august tribunal is announced in these words: "This Honorable Court is now adjourned until to-morrow at twelve o'clock."

The space within the semi-circular railing is reserved for members of the bar of the Supreme Court; the table in the center for the attorney who is addressing the Court. Any lawyer, after three years of practice in the highest court of his State, may be admitted upon motion. Visitors sit upon the cushioned benches between the railing and the wall.

**The Court.**—The Supreme Court of the United States is the only court established directly by the Constitution. The justices, as we commonly say, are appointed for life or, in the more exact words of that great instrument, "hold their offices during good behaviour." They are nominated by the President, and appointed by him upon the confirmation of the Senate. The Supreme Court was organized in September, 1789. Of the 108 years of its existence, John Marshall and Roger B. Taney served, as Chief Justices, a combined period of over 64 years, or nearly two-thirds of the life of the Court.

The first Chief Justice resigned in 1794 to become Envoy Extraordinary to England, and six years later, when Governor of New York, declined a reappointment after confirmation, because he was "not perfectly convinced that under a system so defective it would obtain the energy, weight and dignity which were essential to its affording due support to the National Government, nor acquire the public confidence and respect which, as the last resort of the justice of the nation, it should possess." To more fully understand how little attractive, in the eyes of the fathers of the nation, was a seat in this highest court of the judicial branch of the government, we have but to remember also that, prior to 1800, William Cushing, an associate justice, declined an

appointment as Chief Justice; that Oliver Ellsworth resigned as Chief Justice to proceed as Minister to France; and that John Rutledge, John Blair, Robert H. Harrison, Thomas Johnson and Alfred Moore all resigned as associate justices—two, Rutledge and Harrison, to become Chief Justices of their respective States of South Carolina and Maryland.

The last sitting of the Supreme Court in Philadelphia was on Friday, August 15, 1800. The next entry in the records of the Court is: "At the Supreme Court of the United States holden in the City of Washington (the same being the seat of the national Government) on the first Monday being the 2d day of February, A.D. 1801, and of our Independence the twenty-fifth." William Cushing was the only justice present and adjourned to the morrow; and then again to the 4th. On that day Samuel Chase and Bushrod Washington appeared, and John Marshall was present to qualify as Chief Justice and take his seat.

The Court now consists of a Chief Justice and eight associate justices. The associate justices receive an annual salary each of $10,000, and the Chief Justice of $10,500. The associate justice who has been longest in service upon this bench sits upon the Chief Justice's right, the next in seniority upon his left, and the others alternate in like manner. The present members of the Court are:

Chief Justice

McKenna White Brown Harlan Fuller Brewer Shiras Peckham Holmes

Each of the justices is robed in a black silk gown. There is some authority to show, however, that, at the earlier sittings of the Court, a tri-colored scarf, probably occasioned by the French craze, was sometimes worn; and in the picture of John Jay on the walls of the robing room, the gown itself has a border of brick-red, the sleeves being almost entirely of that color.

Benjamin Harrison thus comments upon the custom of the Court in wearing gowns: "When the constitutional organization of the Court had been settled and the high duty of selecting the Justices had been performed by Washington, the smaller, but not wholly unimportant, question of a court dress loomed up, and much agitated and divided the minds of our public men. Shall the Justices wear gowns? And if yea, the gown of the scholar, of the Roman Senator, or of the priest? Shall they wear the wig of the English Judges? Jefferson and Hamilton, who had differed so widely in their views as to the frame of the Constitution, were again in opposition upon these questions relating to millinery and hair-dressing. Jefferson was against any needless official apparel, but if the gown was to carry he said: 'For Heaven's sake discard the monstrous wig which makes the English Judges look like rats peeping through bunches of oakum.' Hamilton was for the English wig with the English gown. Burr was for the English gown, but against the 'inverted

wool-sack termed a wig.' The English gown was taken and the wig left, and I am sure that the flowing black silk gown still worn by the Justices helps to preserve in the court room that dignity and sense of solemnity which should always characterize the place of judgment."

**Marble Busts.**—On the brackets about the semi-circular walls are arranged busts of the former Chief Justices. To the left, upon entering the

SUPREME COURT CHAMBER

chamber, are those of John Jay, the first Chief Justice, by John Frazee; Oliver Ellsworth, the third, by Auger; Roger B. Taney, the fifth, by Rinehart; and Morrison W. Waite, the seventh, by St. Gaudens. To the right are similarly placed those of John Rutledge, the second; John Marshall, the fourth; and Salmon P. Chase, the sixth.

When first the question of so honoring Chief Justice Taney came before the Senate, the aversion to the author of the Dred Scott decision was still intense. An anti-slavery feeling—to which, no doubt, is due the fact that no appropriate funeral ceremonies were held in the Capitol at his death—is apparent in the debates. Mr. Sumner, in antagonizing the purchase of the marble bust, bitterly asserted that "Taney would be hooted down the pages of history, and that an emancipated country would fix upon his name the

stigma it deserved. He had administered justice wickedly, had degraded the Judiciary, and had degraded the age." Mr. Reverdy Johnson defended the Chief Justice's memory, replying tartly: "The Senator from Massachusetts will be happy if his name shall stand as high upon the historic page as that of the learned Judge who is now no more." Mr. Sumner had the last word. He said that in listening to the Maryland Senator he was "reminded of a character, known to the Roman church, who always figured at the canonization of a Saint as the Devil's advocate"; and, carrying out the figure, he added, that if it was in his power, "Taney should never be recognized as a Saint by any vote of Congress." On February 23, 1865, the bill was abandoned by its advocates as hopeless. On January 29, 1874, however, a bill passed the Senate without debate providing for the purchase of the bust of the Chief Justice, and at the same time of one of Chase. This occurred about a month before the death of Mr. Sumner. Can it be that his bitterness had perished? It would seem so; for, on December 2, 1872, he had proposed "that the names of battles with fellow-citizens, shall not be continued in the army register or placed on the regimental colors of the United States," and in the preamble to the bill had stated: "It is contrary to the usage of civilized nations to perpetuate the memory of civil war."

**Important Cases.**—Perhaps of the cases coming before the Supreme Court since it first sat within these walls those which have attracted the most popular interest are the series known as the Income Tax Cases, argued in March, 1895, by Richard Olney, then Attorney General, and associate counsel on behalf of the government, and by Joseph H. Choate and others on behalf of certain New York corporations. The Court, by a vote of five to four, finally pronounced the law of Congress, framed for the purpose of collecting the income tax, unconstitutional.

**Notable Events.**—This Court room is one of the most historic rooms in the Capitol. Here, before its restoration, Thomas Jefferson, the first President to be inaugurated at the Capitol, delivered his address and took the oath of office in the presence of Chief Justice Marshall. John Adams had rudely left the city before the ceremonies. He had, however, convened the Senate by proclamation, and it met at ten o'clock A.M., when Mr. Hillhouse administered the oath to the Vice-President-elect, and he to the new Senators. The President-elect entered the chamber accompanied by the Heads of Departments, the Marshal of the District, officers and other gentlemen, and took the seat usually occupied by the Vice-President. The latter sat upon his right; the Chief Justice upon his left. This inauguration is interesting in spite of the fact that the romantic story of the democratic way in which Jefferson rode to the Capitol alone, tied his horse to the paling, took the oath of office and rode away, has been proven to be a fabrication. In a dispatch to Grenville, Foreign Secretary in Pitt's administration, Edward Thornton,

who was in charge of the British Legation at Washington, reports officially that Jefferson "came from his own lodgings to the house where Congress convenes, and which goes by the name of the Capitol, on foot, in his ordinary dress, escorted by a body of militia artillery from the neighboring State, and accompanied by the Secretaries of the Navy and the Treasury, and a number of his political friends in the House of Representatives."

Henry Adams, to whose historical research we owe this authority, says that "Jefferson was then living as Vice-President at Conrad's boarding-house, within a stone's throw of the Capitol. He did not mount his horse only to ride across the square and dismount in a crowd of observers. Only the North wing of the Capitol had then been so far completed as to be occupied by the Senate, the Courts and the small library of Congress. The centre rose not much above its foundations; and the South wing, some twenty feet in height, contained a temporary oval brick building, commonly called the 'Oven,' in which the House of Representatives * sat in some peril of their lives, for had not the walls been strongly shored up from without, the structure would have crumbled to pieces. Into the north wing the new President went, accompanied by the only remaining Secretaries, Dexter and Stoddert, and by his friends from the House. Received by Vice-President Burr and Marshall, after a short pause, Jefferson rose, and in a somewhat inaudible voice began his Inaugural address."

In the same chamber, at twelve o'clock on March 4, 1805, Congress having adjourned the day before, Jefferson delivered his second inaugural and was again sworn into office by Marshall, in the presence of both Houses and a concourse of citizens. The Chief Justice administered the oath of office to George Clinton, also, who had been elected to succeed Burr as Vice-President.

Here, in October, 1803, the Senate confirmed the treaty with Napoleon the First, by which we acquired the vast area of territory known as the "Louisiana Purchase." In the same month, Congress submitted to the Legislatures of the several States for ratification the Twelfth Amendment of the Constitution. The Senate occupied this chamber when war was declared for the second time with Great Britain, and later, with Mexico. Here the Senate sat when, on December 2, 1823, President Monroe sent to Congress the "Monroe Doctrine": "We owe it, therefore, to candor, and to the amicable relations existing between the United States and those powers, to declare, that we should consider any attempt on their part to extend their system to any portion of this hemisphere as dangerous to our peace and safety." Here, in 1830, occurred the famous debate between Webster of Massachusetts and Hayne of South Carolina, when the great speech of the Southern advocate lost much of its brilliant effect by being overshadowed by a greater. It was

* The House did not occupy "the oven" until the First Session of the Seventh Congress.

in the course of this debate that Webster uttered the immortal words: "Liberty and Union, now and forever, one and inseparable." It is so unusual as to be worthy of mention that here the Senate, on December 11, 1832, elected a Catholic, Rev. Charles Constantine Pise, as its Chaplain.

Since the chamber has been the home of the Supreme Court, for many days in February, 1877, following the approval on January 29th of "An act to provide for and regulate the counting of votes for President and Vice-President, and the decisions of questions arising thereon, for the term commencing March 4, A.D. 1877," the Electoral Commission occupied the bench. These walls, therefore, virtually first heard the announcement of the election of Hayes as President. On this occasion the small gallery was opened for the only time since the departure of the Senate. Jury trials have occurred in several instances in the Supreme Court, and, no doubt, will occur again in cases of original jurisdiction, a fact interesting and not often noted.

**Impeachments of Pickering and Chase.**—The new Republic was not many years of age before the House exercised the right of impeachment for high crimes and misdemeanors, given it by the Constitution. In 1803 it preferred articles against John Pickering; and he was tried in the old Senate Chamber in the next year. The question, "Is the Court of opinion that John Pickering be removed from the office of judge of the district court of the district of New Hampshire?" was submitted to the Senate, sitting as the court, on March 12th, and decided in the affirmative by a vote of 20 to 6.

On the 5th of January, 1804, Mr. J. Randolph, by a speech in the House of Representatives, initiated the proceedings which led to the impeachment and trial of Samuel Chase, one of the associate justices of the Supreme Court of the United States. Eight articles of impeachment were found by the House, and seven managers selected to conduct the trial on its behalf. The grounds of the impeachment were that Samuel Chase had been irregular, arbitrary and prejudicial in the conduct of certain trials presided over by him while on circuit. The first of these was the trial of John Fries, charged with treason, held in the city of Philadelphia during the months of April and May, 1800, whereat "Samuel Chase . . . did in his judicial capacity, conduct himself in a manner highly arbitrary, oppressive and unjust." The next was the trial in Richmond, in May of the same year, of James Thompson Callender, arraigned for libel upon John Adams, then President of the United States. It was charged also that, in the trial of a case at Newcastle, Delaware, Chase had descended from the dignity of a judge, refused to discharge the grand jury and stooped to the level of an informer; and that, in a trial held at Baltimore in May, 1803, he had perverted his official right and duty by addressing the grand jury in an intemperate and inflammatory political harangue with intent to incite their fears and resentment, and those of the good people of Maryland, against their State government and constitution.

Before the day assigned for receiving the answer of Chase, this chamber, says the *report of the trial*, "was fitted up in a style of appropriate elegance. Benches, covered with crimson, on each side, and in a line with the chair of the President, were assigned to the members of the Senate. On the right and in front of the chair, a box was assigned to the managers, and, on the left, a similar box to Mr. Chase, and his counsel, and chairs allotted to such friends as he might introduce. The residue of the floor was occupied with chairs for the accommodation of the Members of the House of Representatives; and with boxes for the reception of the foreign Ministers, and civil and military officers of the United States. On the right and left of the chair, at the termination of the benches of the members of the court, boxes were assigned to stenographers, the permanent gallery was allotted to the indiscriminate admission of spectators. Below this gallery, and above the floor of the House, a new gallery was raised, and fitted up with peculiar elegance, intended, primarily, for the exclusive accommodation of ladies. But this feature of the arrangement made by the Vice-President, was at an early period of the trial abandoned, it having been found impracticable to separate the sexes! At the termination of this gallery, on each side, boxes were specially assigned to ladies attached to the families of public characters. The preservation of order was devolved on the Marshal of the District of Columbia, who was assisted by a number of Deputies."

The trial began on Monday, February 4, 1805. About a quarter before ten o'clock, the court was opened by proclamation—all the members of the Senate, thirty-four, attending. "The Senate Chamber, which is very extensive, was soon filled with spectators, a large portion of whom consisted of ladies who continued with little intermission to attend during the whole course of the trial. Samuel Chase being called to make answer to the articles of impeachment . . . appeared attended by Messrs. Harper, Martin and Hopkinson, his counsel; to whom seats were assigned." The trial did not end until Friday, March 1st, when Aaron Burr, Vice-President during Jefferson's first administration, arose and said: "It appears that there is not a constitutional majority of votes finding Samuel Chase, Esquire, guilty, on any one Article. It therefore, becomes my duty to declare that Samuel Chase, Esquire, stands acquitted of all the articles exhibited by the House of Representatives against him." It is a curious coincidence that Burr, who presided over the impeachment court, was himself not long after tried for treason, and acquitted, before John Marshall, who had sat with Chase upon the bench, and who, like Burr, was disliked and distrusted by Jefferson.

**Quarrel between Benton and Foote.**—A scene occurred in this old Senate Chamber on April 17, 1850, which created much excitement at the time. Senators Benton and Foote had already had several sharp personal altercations in debate. On this occasion, while Mr. Foote was replying to Mr.

Benton, the latter started from his seat and approached his opponent, who also advanced and took a stand in front of the Secretary's table, at the same time drawing and cocking a revolver. The confusion was very great. Senators immediately surrounded the combatants, drawing Mr. Benton back to his seat and inducing Mr. Foote to surrender his weapon. The committee to whom the matter was referred reported, July 30th, that the whole scene was most discreditable to the Senate; that Mr. Foote had provoked Mr. Benton by bitter personal attacks; that Mr. Benton probably intended either to make a personal assault on Mr. Foote or to intimidate him; and that, while Mr. Foote had no intention of assaulting Mr. Benton, there had been imminent danger of bloodshed. The committee, however, recommended no action, expressing only the hope that its condemnation of the occurrence would be "a sufficient rebuke and a warning not unheeded in future."

**Farewells of Calhoun, Clay, Webster.**—Within these walls, the curtain fell for the last time on the parliamentary careers of the three most notable actors yet on the stage of American statesmanship—Calhoun, Clay, Webster. A frequent visitor to the Capitol during Jackson's administrations, S. G. Goodrich, writes: "It was a marked epoch, for Webster, Calhoun, and Clay were then in the Senate. It is seldom that three such men appear upon the theatre of action at the same time. They were each distinct from the other in person, manners, heart, constitution. . . . They were all of remarkable personal appearance: Webster of massive form, dark complexion, and thoughtful, solemn countenance; Clay, tall, of rather slight frame, but keen, flexible features, and singular ease and freedom in his attitudes, his walk, and his gestures. Calhoun was also tall, but erect, and rigid in his form—his eye grayish blue, and flashing from beneath a brow at once imperious and scornful. Mr. Webster's works abound in passages which convey beautiful sentiments in beautiful language—gems of thought set in golden sentences, fitting them to become the adornments of gifted and tasteful minds, for all future time. With these other orators it is not so: there is an earnest, direct, vigorous logic in Calhoun, which, however, can spare not a sentence to any subsidiary thought; there is a warm, glowing, hearty current of persuasion in Clay, yet he is too ardent in the pursuit of his main design, to pause for a moment to gather or scatter flowers by the wayside."

The South Carolinian was the first to retire. "Mr. Calhoun died," writes S. S. Cox, "on the last day of March, 1850, almost in the forum. The last words of his last speech in the Senate, uttered in the early part of that month, were these: 'Having faithfully done my duty to the best of my ability, both to the Union and my section, throughout this agitation, I shall have the consolation, let what will come, that I am free from all responsibility.' Two friends then led him out of the Senate Chamber, and his seat was vacant."

On the announcement of Calhoun's death to the Senate by his colleague,

Judge Butler, Webster pronounced upon him an eulogium beautiful in its thought and utter forgetfulness of the past: "Sir, I have not in public or in private life known a more assiduous person in the discharge of his appropriate duties. We shall delight to speak of him to those who are rising up to fill our places. And, when the time shall come that we ourselves shall go, one after

HENRY CLAY'S FAREWELL

*From the original by P. F. Rothermel*

another, to our graves, we shall carry with us a deep sense of his genius and character, his honor and integrity, his amiable deportment in private life, and the purity of his exalted patriotism."

Clay, strangely enough, delivered two farewells to the Senate. The first was the more effective; for an audience properly keyed is as necessary to true dramatic effect as the genius of the actor. It was the 31st day of March, 1842; the Kentucky Senator, the observed of all observers, arose in his place supposedly at the climax of a great career; and his listeners were breathless

in anticipation. He was the picture of Southern gallantry—tall, erect, graceful, bold—with an eye that commands, a voice that attracts and a spirit that, proud in its own strength, holds itself dear! The orator feelingly recalled his early struggles with poverty and privation, his later detractions, friendships and triumphs. His reference to his adopted State wrung tears even from his antagonists: "I migrated to the State of Kentucky nearly forty-five years ago," said he. "I went there an orphan who had not yet attained his majority, who had never recognized a father's smile or felt his caresses—poor, penniless, without the favor of the great, with an imperfect and inadequate education, limited to the means applicable to such a boy; but scarcely had I stepped foot upon that generous soil before I was caressed with parental fondness, patronized with bountiful munificence, and I may add to this that the choicest honors, often unsolicited, have been showered upon me; and when I stood, as it were, in the darkest moments of human existence—abandoned by the world, calumniated by a large portion of my own countrymen, she threw around me her impenetrable shield, and bore me aloft in her courageous arms and repelled the poisoned shafts of malignity and calumny aimed for my destruction, and vindicated my good name from every false and unfounded assault."

The very desks were listening. The scene was more impressive than one from Shakespere's plays; for it was history, not drama! No mimicry, no masks, no tinsel, no curtains, no wings! Theater, dress, characters, emotions —all real, terribly real! Can we wonder then that all eyes were riveted upon the "Great Commoner"? Nay, even to-day, at the mention of his name, gray-beards give a nod and knowing look to presumptuous Youth, as if to say: "Sir, he belongs to our generation; you must not hope to produce his counterpart."

We can imagine only what must have been the scene as Henry Clay spoke his farewell lines: "May the blessing of Heaven rest upon the whole Senate and each member of it, and may the labors of everyone redound to the benefit of the nation and the advancement of his own fame and renown. And when you shall retire to the bosom of your constituents may you meet with that most cheering and gratifying of all human rewards—their cordial 'Well done, good and faithful servant.' And now, Messrs. President and Senators, I bid you all a long, a last and a friendly farewell."

Defeated for the third time for the Presidency, Clay's friends again induced him to don the robes of Senator. The Thirty-first Congress was to expire March 4, 1851. Before its end, the "Great Pacificator" was extremely anxious to force the passage of the River and Harbor bill, which had an undoubted majority in each House if a vote could be reached. There were Senators, however, who were determined to defeat the measure by proposing amendments and by "speaking against time when there is so little time left."

On the 1st and 3d, Clay championed his cause in vigorous and subtle appeals, but in vain. These, with the exception of a few remarks upon the session called for executive business, were his last parliamentary utterances.

Webster left the Senate two years before his death to become Secretary of State under Fillmore. On July 17, 1850, he made his final effort in that forum to prove the need of a disposition of the "Compromise Measures." His opening words were a graceful tribute to the memory of the late President, General Taylor. His last were a fitting farewell to the Senate, and to his own grand service there: "No man can suffer too much and no man can fall too soon, if he suffer or if he fall in defence of the liberties and Constitution of his country."

**Funerals of Calhoun and Clay.**—Webster died at Marshfield, Massachusetts; Calhoun and Clay passed away in Washington and were honored with funeral exercises at the Capitol. On Tuesday, April 2, 1850, at twelve o'clock, the remains of John C. Calhoun were brought into the Senate Chamber, attended by the committee of arrangements and by Messrs. Mangum, Clay, Webster, Cass, King and Berrien, who acted as pall-bearers. The sermon was preached by Rev. C. M. Butler, D.D., Chaplain of the Senate. After the exercises, the funeral cortege proceeded to the Congressional cemetery, where the body was temporarily deposited. The escort was most distinguished in its character.

The remains of Henry Clay were borne to the Capitol on Thursday, July 1, 1852. The escort from the National Hotel, where he died, was composed of public associations, military and civic authorities, public functionaries—foreign and American—and a long line of citizens and strangers. The exercises were held in the Senate Chamber. The funeral service of the Episcopal Church was read, and a sermon was preached by the Rev. Dr. Butler. The President of the United States and the Speaker of the House of Representatives occupied seats by the President of the Senate. The two innermost rows of chairs around the lifeless form were reserved for his brother Senators and certain representatives of State sovereignties. The committee who were to convey his remains to his native State, its delegation as chief mourners, the pall-bearers and personal friends also were assigned places in close proximity to the deceased. Behind these were assembled Representatives, members of the diplomatic corps, the Cabinet, officers of the army and navy, among whom Major-General Scott and Commodore Morris were conspicuous, municipal councils and distinguished citizens. The old Senate Chamber was crowded, as it had so often been to hear his voice. The handles, plate and trimmings of the rich casket were of silver, beautifully chased with a full-blown rose and wreaths of laurel and of oak—the acorns detached as if fallen from the stem. After the services, the cortege left the Capitol.

**Assault upon Sumner.**—The assault upon Mr. Sumner, while here seated at his Senatorial desk, May 22, 1856, was of a more serious nature and more to be regretted, than the quarrel—however serious its aspect—between Mr. Benton and Mr. Foote. A committee of investigation was appointed the next day, and on May 28th it reported the assault a breach of the privilege of the Senate, but held that the offense could be punished by the House of Representatives only, of which Mr. Brooks, the assaulting party, was a Member. Upon this report being sent to the House, that body appointed a select committee to investigate the case, to which the report of the committee of the Senate was referred May 29th. The House committee held the assault to be a breach of the privilege of the House, as a coordinate branch, and recommended expulsion. The resolution, however, failed of the necessary two-thirds vote, though on the same day, July 14, 1856, Mr. Brooks announced his resignation. He was fined $300 by the court in Washington; but his reëlection to Congress, from South Carolina, without opposition, followed immediately.

The Senate committee in its investigation found that Senators Toombs, Pearce and Crittenden were seated in their respective chairs just preceding the affair. During the occurrence, Mr. Crittenden was observed near the parties, evidently striving to terminate the assault. Mr. Keitt also, a Member of the House from South Carolina, was seen to approach the parties, presumably with the same intention. In his testimony before the committee, Joseph H. Nicholson, an eye-witness, gave the following lucid account of the unfortunate occurrence:

"On Thursday last, the 22nd of May, instant, a few moments after the adjournment of the Senate, I retired, as usual, to my desk in one of the offices of the Secretary of the Senate. After the lapse of a brief period I returned to the Senate Chamber to request the assistant doorkeeper (Mr. Holland) to have a piece of money changed for me. After seeking the doorkeeper and communicating my wish to him, I was walking down the main aisle of the chamber, when I observed the Hon. Mr. Brooks, of South Carolina, sitting at the desk of Senator Pratt. I saluted him, 'How is Col. Brooks to-day?' He responded, 'Well, I thank you,' and beckoning to me he added, 'Come here, Nicholson.' I advanced, and placing myself in Senator Bayard's chair, near which, on my right, Maj. Emory, of the United States Army, was standing, and with whom I had been conversing a few minutes before, Col. Brooks remarked to me in his usual tone of voice, and without the slightest show of inquietude, 'Do you see that lady in the lobby?' Turning round and observing a lady sitting on the lounge at a short distance from us, I said, 'Yes.' Col. B. said, 'She has been there for some time; what does she want? Can't you manage to get her out?' Thinking that Col. B. was only indulging a momentary whim, I jocosely replied, 'No; that would be ungallant; besides, she is very pretty.' Col. B., turning round, and looking at the lady, said, 'Yes; she is pretty, but I wish she would go.' At this moment, the changed money was brought to me by one of the pages, and almost at the same moment Maj. Emory inquired, 'Who was that gentleman you were conversing with?' I had scarcely said 'Col. Brooks, of South Carolina, a very clever fellow,' when

observing Col. Brooks advancing in front of us, and towards, as though about to speak to, Senator Sumner, who was sitting at his desk apparently engaged in writing, or with papers before him, I cannot be positive which; I voluntarily attempted to call Maj. Emory's attention to the fact, for I was much surprised to see a South Carolina Representative in the act of approaching to speak to Senator Sumner after the speech delivered by the latter the two previous days but one in the Senate. But before I could attract Maj. Emory's attention or express surprise, I saw Col. Brooks lean on and over the desk of Senator Sumner, and seemingly say something to him, and instantly, and while Senator Sumner was in the act of rising, Col. Brooks struck him over the head with a dark-colored walking cane, which blow he repeated twice or three times, and with rapidity.

"I think several blows had been inflicted before Senator Sumner was fully in possession of his locomotion, and extricated from his desk, which was thrown over or broken from its fastenings by the efforts of the Senator to extricate himself. As soon as Senator Sumner was free from the desk he moved down the narrow passageway under the impetuous drive of his adversary, with his hands uplifted as though to ward off the blows which were rained on his head with as much quickness as was possible for any man to use a cane on another whom he was intent on chastising. The scene occupied but a point of time—only long enough to raise the arm and inflict some ten or twelve blows in the most rapid succession—the cane having been broken in several pieces. All the while Senator Sumner was holding his hands above his head, and turning and tottering, until he sank gradually on the floor near Senator Collamer's desk, in a bleeding and apparently exhausted condition. I did not hear one word, or murmur, or exclamation, from either party until the affair was over. Such was the suddenness of the affair, the rapidity of its execution, the position of persons in the chamber, and the relative positions of the chairs and desks, that, although several persons (myself among them) quickly advanced to the spot where the parties were engaged, it was not in the power of those present to have separated Col. Brooks, or to have rescued Senator Sumner, so as to have prevented the former from accomplishing his purpose. Such was the conclusion of my judgment at the moment of the occurrence, and such it is now."

At the same investigation, Governor Brown of Mississippi testified that Mr. Brooks had in this way spoken to him of the affair: "Regarding the speech (of Mr. Sumner) as an atrocious libel on South Carolina and a gross insult to my absent relative (Judge Butler) I determined, when it was delivered, to punish him for it. To-day I approached him, after the Senate adjourned, and said to him, 'Mr. Sumner, I have read your speech carefully, and with as much calmness as I could be expected to read such a speech. You have libeled my State and slandered my relation, who is aged and absent, and I feel it to be my duty to punish you for it'; and with that I struck him a blow across his head with my cane, and repeated it until I was satisfied. No one interposed, and I desisted simply because I had punished him to my satisfaction."

**Robing Room of the Justices and Offices of the Clerk.**—The Clerk's offices are on the west side of the main corridor, and open from the vestibule, directly before the Court room, which contains Ionic columns similar to those within that chamber.

The robing room, once the Vice-President's room, to the north, is not

open to the public. The justices, headed by the Chief Justice, cross from it to the lobby which leads to the bench, a moment before twelve o'clock, when the Court convenes, and return after adjournment. At such times, all traffic in the hallway is stopped by messengers of the Court, who stretch crimson cords across the corridor. This portion of the corridor was formerly shut off by mahogany doors. The room thus formed was lighted by a window to the north and a large chandelier. It was reserved for the President when he came to the Capitol to sign bills or for other purposes.

On the right and left of the anteroom, which is artificially lighted, because it has no windows, are cabinets with glass doors, in which hang the black silk gowns of the justices, together with combs and brushes, which, in some instances at least, the casual observer might respectfully submit are superfluous. The inner room is much larger and contains three windows, the one at the end of the room affording the same fine view of the city as the western portico of the central building. These windows are draped with dark red curtains lined in yellow. In the center of the south side of the room is a fireplace, whose mantle, though not large, is delicately cut from Italian marble. On it is a French clock, which was purchased during the war. The room contains two cases of books, to the right and left of the fire-place, for ready reference by the justices. These embrace the *Statutes at Large*, the *Reports of the Supreme Court of the United States*, and a few other necessary books. A number of hair-cloth chairs attract attention for their oddity and rarity. They have been well described as "a cross between an ancient ottoman and the curule chair of a Roman Senator." By pushing them together, sofas may be formed. There are also several high-back judicial-looking chairs, and a large table for writing. This furniture is very old. The carpet in the room was placed there in October, 1876.

Above the mantle hangs a painting in oils, which is one of the most interesting in the building. It is by Gray, after Gilbert Stuart, of John Jay, the first Chief Justice. The robe in which he appears is black, except its large flowing sleeves, which from just below the shoulders are brick-dust red, trimmed above and below with narrow silver-gray braid. About the neck is worn a kind of stole, which falls low in front like an edge to the gown, giving the effect of a collar. It is said that this was the gown of the University of Dublin, which conferred the degree of Doctor of Laws upon Jay, together with Adams and Franklin, at the close of the peace negotiations with England; and that he adopted it when he became Chief Justice. There is a story also that the Chief Justice borrowed the gown of Chancellor Livingston to wear until the Court should decide upon its costume; but, if so, he never returned it to that worthy judge; for it reverted to the Jay family after remaining in the possession of the Court many years. The picture was presented by John Jay, ex-Minister to Austria.

JOHN JAY

To the right of this picture hangs an oil painting of Chief Justice Taney by Healey. It was executed when Taney was eighty-two years of age, nearly six years before his death. To the left of the fire-place hangs a corresponding picture in oils of Oliver Ellsworth, the third Chief Justice. It is charming for the rich, old-fashioned dress in which the artist represents the Chief Justice, who is seated by a table with a scroll in his left hand. The figure was copied from an old family picture preserved at Windsor, Connecticut, representing the Chief Justice and Mrs. Ellsworth seated at a table by a window, through which the house can be seen. It was thought to be the best likeness ever

painted of the Chief Justice. This copy was made by Elliott, a Hartford artist, for the Court after the original by R. Earle (1792).

Opposite the fire-place hangs a large painting of the head and bust of Marshall by Rembrandt Peale, which is a worthy companion piece to his Washington, in the Vice-President's room. The artist has oddly framed the great Chief Justice on the canvas in a circular wall, at the top of which is represented a head of Solon, as if carved in stone; beneath the portrait is painted in large letters across the canvas: "Fiat justicia." The painting was presented to Chief Justice Chase by his legal admirers; and he bequeathed it, at the time of his death, to the Court.

To the right and left of the entrance door, at the eastern end of the room, hang portraits respectively of Chase and Waite. The former was painted for Henry D. Cook by W. Cogswell, when Chase was Secretary of the Treasury, and the date, "1868," on the front of the painting must have been incorrectly placed there at the time of its restoration after the World's Columbian Exposition, where most of these paintings were severely damaged. The portrait of Chief Justice Waite is by Cornelia Adele Fassett, and was purchased by order of the Joint Committee on the Library, soon after his death. It was painted in the robing room.

Upon the west wall hangs a portrait of Chief Justice Rutledge, which is a copy of a copy, made by Robert Hinckley, a Washington artist. The original picture, which was owned by Captain John Rutledge, a grandson of the Chief Justice, is a miniature by Trumbull. This was copied for Mr. Justice Gray, and from it the present painting was made.

Upon the side walls at this end of the room are other pictures, the most noticeable of which is a portrait of Marshall, painted by Martin in 1814. The Court was anxious to obtain this picture, which was in the possession of descendants in Virginia. When the matter came before the Joint Committee on the Library, Mr. Evarts championed its purchase. He stated that it had been brought to his attention by Chief Justice Fuller, who said that it had been pronounced a good likeness by Mrs. Marshall. A photograph also of Marshall, by Rice from St. Memin's charcoal sketch from life, commands attention, as well as an engraving of Coleridge, Lord Chief Justice of England, which that eminent judge and jurist sent to the Court in grateful memory of the honor conferred on him on the 19th of October, 1883, when he was accorded a seat upon the bench of this highest American court during its session. The letter accompanying this gift, which hangs upon the opposite wall in a neat frame, requests the acceptance of the picture and its hanging upon the walls of some room occupied by the Court.

## THE SENATE WING

MAIN CORRIDOR OF THE SENATE

Before the principal entrance to the Senate Chamber runs east and west the main corridor of that wing. To the south of its eastern archway is a portrait of Washington by Gilbert Stuart, and to the north, one of John Adams, copied by Andrews from the same master for a companion picture, and bought by the government for $150 in 1881. A corresponding archway, upon the right and left of which hang portraits, one of Thomas Jefferson by Thomas Sully and the other of Patrick Henry * by Matthews, connects this south corridor of the Senate with one on the west, which leads to the Italian marble staircase. This ascends to the galleries, from which visitors may view the proceedings of the Senate, except in case of executive session, when the upper corridors and all doors to the chamber and galleries are strictly guarded.

**Statue of Hancock.**—At the foot of this beautiful staircase stands a marble statue of John Hancock, the first signer of the Declaration of Independence. On the base are inscribed these words: "He wrote his name where all nations should behold it, and all time should not efface it." They

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* His speech in the House of Burgesses May 29, 1765, on the Stamp Act, helped to bring Virginia to the stand already taken by the New England States. In vindicating his resolutions, objected to by Robinson, the Speaker, he said: "Cæsar had his Brutus—Charles the First, his Cromwell—and George the Third—('Treason! Treason!' resounded from the neighborhood of the chair)—*may profit by their examples.* Sir, if this be treason (bowing to chair), *make the most of it!*"

recall his signature on that immortal document, almost the only one which time has not nearly obliterated, and his alleged reply when asked why he wrote so boldly: "So that George III. can read it without putting on his glasses." Horatio Stone, the sculptor, received $5,500 for this work.

**Battle of Chapultepec.**—On the wall above the landing of the staircase is an historical painting by James Walker, which represents the battle of Chapultepec. This battle was fought on the 13th of September, 1847, the American troops being under the command of Generals Pillow and Quitman. The artist was present at the battle, and, no doubt, attempted to record his impressions accurately. The picture is one of the few, if not the only one, in the possession of the government which represents the uniform of the American soldier at that period. It is, however, inadequate in conception and execution to its position and surroundings, though it would, no doubt, appear to good advantage in some less conspicuous place on the walls of the Capitol. The cost of the painting to the government has been $6,137.37. It was executed in 1860 and intended for the room of the Committee on Military Affairs of the House.

**Secretary's Room.**—From the west corridor opens the suite of rooms which are set apart for the use of the Secretary of the Senate and his corps of assistants. Here are filed all the records of the Senate, all papers and testimony relating to its legislation and all the original Messages of the Presidents of the United States to that body.

**President's Room.**—At the west end of the private lobby, which is directly north of the Senate Chamber proper, is a room known as the President's room. This is, beyond doubt, the most beautifully decorated room in the Capitol. Whenever occasion requires the presence of the President of the United States at the Capitol, this room is solely for his use. Except during the administrations of Cleveland, it has been customary for the Executive to visit the Capitol during the last days of each Congress to sign bills; and in this room many bills have become laws by the President's approval. It has been the scene of other incidents in their lives. On the evening of March 3, 1865, Grant received a message from Lee asking for a meeting and interchange of views looking to a submission of "the subjects of controversy between the belligerents to a convention." "General Grant, not being vested with any authority whatever to treat for peace," writes General Horace Porter, "at once telegraphed the contents of the communication to the Secretary of War, and asked for instructions. The dispatch was submitted to Mr. Lincoln at the Capitol, where he had gone, according to the usual custom at the closing hours of the session of Congress, in order to act promptly upon the bills presented to him. He consulted with the Secretaries of State and War, and then wrote with his own hand a reply, dated midnight, which was signed by Stanton, and forwarded to General Grant. It was

THE PRESIDENT'S ROOM

received the morning of the 4th, and read as follows: "The President directs me to say to you that he wishes you to have no conference with General Lee, unless it be for the capitulation of General Lee's army, or on some minor and purely military matter. He instructs me to say that you are not to decide, discuss, or confer upon any political question. Such questions the President holds in his own hands, and will submit them to no military conferences or conventions. Meantime you are to press to the utmost your military advantages.'"

When the Senate is not in session and the room is not occupied by the President, it is open to public view. The rich decorations are the work of Brumidi. In the northeast corner of the ceiling is a picture of William Brewster, Elder of Plymouth Colony; in the southeast corner, one of Christopher Columbus; and in the southwest corner, one of Benjamin Franklin. The remaining figure is of Americus Vespucius. Four groups also beautify the ceiling. To the north is Religion; to the east, Executive Authority; to the south, Liberty; and to the west, Legislation. All these are in fresco. On the upper portion of the south wall is noticeable a portrait of Washington in

oils, which was painted from Rembrandt Peale's celebrated picture, masks and other sources. Around the room are portraits in oils of the first Cabinet, Jefferson, Hamilton, Knox, Randolph and Osgood. The rich furniture of the room is upholstered in red leather; and in one corner stands a handsome "grandfather's clock" of mahogany, purchased in 1887.

**Reception of King Kalakaua.**—On Friday, December 18, 1874, Mr. Cameron announced to the Senate that King Kalakaua was in the President's room, and that the committee charged with his reception would suggest that the Senators call upon him. A recess was accordingly taken until one o'clock, and the Senators proceeded in a body to be individually presented to his majesty. At noon they all marched to the hall of the House, where the reception proper was held. The galleries were crowded, and many ladies were admitted to the floor. Seats to the right of the Speaker's chair were assigned to the Senators, who were received by the Members standing. General Sherman was conspicuous upon the floor. The king was escorted by Mr. Cameron, chairman of the Senate Committee on Foreign Relations, and by Mr. Orth, chairman of the House Committee on Foreign Affairs; his suite by other members of the committee of arrangements. The entire party were in citizen's dress. When his majesty had reached the space in front of the Speaker's desk, Mr. Cameron introduced him as follows: "Mr. Speaker, I have the honor to present to you his majesty, the King of Hawaii." Mr. Speaker Blaine, with Vice-President Wilson standing on his right, then addressed the king in a speech of welcome. His majesty's reply was read by one of his attendants, Chancellor Allen, after the formality of a conference and the announcement that the king was suffering from a cold and hoarseness. Following this the Speaker descended from his place and was introduced to Kalakaua, with whom he exchanged courtesies. The former then resumed the chair; and his majesty retired as he had entered, followed by his suite and the assembled Senators.

**The Marble Room.**—The marble room is directly east of the President's room, and also opens upon the private lobby of the Senate. This room is built almost entirely of marble; the ceiling, pilasters and four fluted Corinthian columns of veined Italian marble, the walls and wainscoting of native dark-brown marble from Tennessee. It is used by the Senators as a private reception room. Persons who desire to see a Senator during a session, must first send their cards to him from the public reception room, which is on the east side of the chamber, and if the Senator grants an interview, the visitors are conducted to the marble room to await his coming.

**Vice-President's Room.**—The private office of the Vice-President, which is known as the Vice-President's room, is directly east of the marble room. It is not ordinarily open to the public. Upon its eastern wall hangs a portrait which is probably the best of Washington in the possession of

the government. It was painted by Rembrandt Peale, the son of Charles Willson Peale. The studies were made when the former was but eighteen years of age. Washington sat on three occasions out of respect for the artist's father. The young painter, however, seems to have been more agitated than inspired by the honor. His original sketch has been lost, though the present painting, which was executed in 1828, long after Washington's death, preserves its best remembered points. The artist always worked with Houdon's bust before him. The painting was much admired, both in the United States and in the principal cities of Europe, where it was exhibited in 1829. In 1832, the Senate, by a unanimous resolution, appropriated $2,000 for its purchase. Chief Justice Marshall spoke of it as "more Washington himself than any portrait I have ever seen"; Judge Peters gave it a better testimonial, "I judge from its effect on my heart."

Upon the mantle is a French gilt clock of exquisite workmanship, which was purchased during the administration of Polk and Dallas. The bookcase on the western side of the room dates from the time of Buchanan. In a small closet in the southeast corner of the room hangs an antique gilt mirror, which tradition says was purchased by John Adams, the first Vice-President of the United States, when the seat of government was in New York city. If this be true, the glass, no doubt, has many times reflected the features of the immortal Washington. Two brackets upon the eastern wall hold busts of Henry Wilson by Daniel C. French (1885) and of Lafayette Foster by C. Caverley (1878), former Vice-Presidents of the United States.

In this room one Vice-President passed away and another received the oath of office as President. Here Henry Wilson died; here on the 22d of September, 1881, in the presence of General Grant and of a few of the justices of the Supreme Court, Garfield's Cabinet, the Senators and Representatives, the oath of office was administered to Chester A. Arthur by Chief Justice Waite. The inaugural was very short. Two days earlier, Arthur had taken the same oath at his residence, No. 123 Lexington Avenue, New York, at two o'clock A.M., in the presence of John R. Brady, a justice of the Supreme Court of the State of New York.

Henry Wilson suffered a congestive chill November 10, 1875, while taking a bath in the Senate bathroom, and was carried immediately to the Vice-President's room. Twelve days later, at twenty minutes after seven in the morning, he passed away. He had awakened at seven seemingly refreshed and hopeful. In a few minutes, however, there was a change. His breath came shorter and shorter, his head fell back on the pillow,—a moment—and he was gone. While thoughtfully musing during his last minutes upon his election to the Vice-Presidency, he unconsciously uttered his dying words: "If I live to the close of my present term there will be only five who have served their country so long as I." "The room this morning," records the

*Star*, "was in a state of great confusion, showing the lack of female nursing and attention. At the head of his bed on the right was a small desk on which were numerous bottles of medicine, glasses and other articles. On the left and between the bed and the closet was an easy chair and an ordinary arm chair on which were lying some of his clothing. At the foot of the bed was a large screen used to protect the Vice-President from the draft from the door or window, or if desired from the heat of the grate. On a table in the centre of the room were a few books and some cards of callers of yesterday. Several letters, some opened and some unopened, were lying on the table and a letter partly finished was among them."

A post-mortem examination, most horrible in its details to the eyes and ears of the uninitiated, found the cause of death to be apoplexy. At ten o'clock on the morning of the 25th, the casket was placed in state in the rotunda. Marines in full uniform composed the guard of honor; the one at the head and the one at the foot at "parade rest," as motionless as statues. Strangely enough, much disrespect to the departed was evinced and permitted. The *National Republican* says: "Men stood about the rotunda with hats on, smoking cigars and pipes; nurses occupied the seats, while their charges played hide-and-seek among the crowd, and several parties of women went so far as to spread out the lunch they had brought with them and eat it within sight of the remains. All this was most unseemly and should have been prevented by the police, but was allowed to pass unnoticed. It was estimated that fully twenty-five thousand persons viewed the remains."

On the morning of the 26th, the casket was lifted by soldiers detailed from the Ordnance Corps of the army, and borne to the Senate Chamber. President Grant, his Cabinet and a distinguished gathering were present. At ten-thirty o'clock Mr. Ferry, President of the Senate, arose and said: "Appropriate funeral services will now be held." Chaplain Byron Sunderland then read selections from Scripture, after which Rev. Dr. Rankin delivered a discourse. The Chaplain offered prayer and the services closed with the benediction. As each delegation was called by the Sergeant-at-Arms, it passed quietly out of the hall and took the place assigned to it in the procession. The remains left the city at the Baltimore and Potomac depot, where six years later Garfield was shot.

**Public Reception Room.**—The public reception room before the eastern entrance to the Senate lobby owes much of its beauty to exquisite mural decorations in fresco by Brumidi, though the artist, because of other assignments of work, was never permitted to finish all the panels. On the northern portion of the ceiling are four groups representing Peace, Freedom, War and Agriculture. To the south, the center piece also is beautifully frescoed. In the four corners of the room are depicted the cardinal virtues, Prudence, Justice, Temperance and Fortitude. On the south wall is another

interesting group, George Washington in consultation with two members of his Cabinet, Alexander Hamilton, first Secretary of the Treasury, and Thomas Jefferson, first Secretary of State. Northeast of the reception room, in the corner of the wing, is the room of the Sergeant-at-Arms of the Senate. On the wall hangs a full-length portrait (1875) of Joseph Henry by Henry Ulke, a Washington artist. Here also are traces of Brumidi's brush. To the east, a maiden, sadly breaking a bundle of fasces, indicates the dissolution of the Union. To the south is War. To the west, a maiden is cheerfully binding the bundle of fasces, each rod again in its place. To the north is Prosperity. The group in the center of the ceiling personifies the loving welcome of the erring daughter back into the fold.

PUBLIC RECEPTION ROOM

The hallway which forms the eastern approach to the Senate Chamber is rightfully much admired. It contains sixteen fluted columns of Italian marble, supporting a ceiling of the same costly material. The capitals of these columns might be styled Americanized-Corinthian, as the classic acanthus is gracefully surmounted by the native corn and tobacco leaves. It is said that while the columns were being carved, Jefferson Davis, Secretary of War, suggested the innovation as more representative of American products. The side walls, which are of plaster decorated in imitation of Sienna marble, are enriched by pilasters similar to the columns in material and design. They contain niches, which, no doubt, at some future time, will be filled with busts of the ex-Vice-Presidents whose memories are not already commemorated in other niches in the walls of the Senate wing.

**Senate Bronze Doors.**—At the entrance to this hallway from the eastern portico of the wing are bronze doors designed by Crawford, which are said to be the first work of the character cast in this country,—at Chicopee, Massachusetts, by James T. Ames, in 1868. The plaster models were executed in Rome by William H. Rinehart. The designs of the panels relate to events in the Revolutionary war and the life of General Washington. There are three panels and a medallion on each door. The top panel on the north door represents the death of General Warren at the battle of Bunker Hill. Below it is the rebuke of General Charles Lee by General Washington at the battle of Monmouth, New Jersey. The lowest panel depicts the storming of the redoubt at Yorktown by Alexander Hamilton. The medallion at the bottom shows a conflict between a Hessian soldier and a New Jersey farmer. The corresponding medallion on the south leaf of the doors represents Peace and Agriculture. Above this is General Washington passing beneath an arch of flowers at Trenton, New Jersey, while on his way to New York city to be inaugurated first President of the United States. The middle panel represents Washington taking the oath of office, administered by Chancellor Livingston. As the Supreme Court of the United States was not organized until September of the same year, the Chief Justice could not officiate; and this established the precedent whereby a President-elect can be sworn into office, in case of necessity, by another than the chief of that Court. The top panel shows the laying of the original corner-stone of the Capitol by Washington, with Masonic rites, on the 18th of September, 1793. The weight of these doors is 14,000 pounds. Their total cost has been $56,495.11, more than double the cost of the Rogers doors with which they are in no way comparable. Of this sum, $6,000 went to Crawford, the artist; the balance for the casting, materials, etc.

Above the doors, in the portico, is a high relief in marble, representing two reclining female figures. This was executed in Italy from designs of Crawford, for which he received $3,000. The figure to the right with the

SENATE BRONZE DOORS

FORMER DISTRICT OF COLUMBIA COMMITTEE ROOM

scales is Justice; upon her book is inscribed "Justice Law Order." Upon the scroll held by the figure to the left is written "History July 1776."

**Committee on the District of Columbia.**—The door to the north within the entrance leads to the abode of the Committee on the District of Columbia. To bespeak the beauty of this District room, it is necessary only to say that it was decorated by Brumidi's brush. Four groups in fresco symbolize History, Physics, Geography and the Telegraph.

**Statue of Franklin.**—The entrance hallway connects with a corridor, from which ascends a grand staircase built entirely of Tennessee marble. At its foot is a well-conceived though passive statue of Benjamin Franklin by Hiram Powers, whose "Greek Slave" has given him world-wide fame. Ten thousand dollars were paid for the statue. The simplicity of the dress worn by the Revolutionary diplomat recalls the amusing debate, on March 25, 1876, in the House of Representatives upon costumes to be worn by persons in the diplomatic service of the United States, and the amendment offered by Mr.

Noell: "The uniform prescribed by this act shall be as follows: cocked hat looped up with the American eagle; swallow-tail coat with the stars and stripes upon the tail, and the words marked in worsted 'Protective Tariff'; butternut pantaloons, closely fitting; yellow stockings with garters à la Franklin; round toed shoes of the latest Lowell fashions; buckskin vest, one side black and the other white, indicative of no distinction on account of color; pinchbeck breastpin with inscription, 'Economy is wealth.'"

**Battle of Lake Erie.**—On the wall above the landing of the staircase is the celebrated picture by W. H. Powell, known as the Battle of Lake Erie, fought at Put-In Bay on the 10th of September, 1813, during our second war with Great Britain. It represents Oliver Hazard Perry in the midst of the battle as he leaves the disabled flag-ship *Lawrence*, in the foreground, to transfer his battle-flag to the *Niagara*, upon the right, in order to renew the fight. Through lack of wind, the *Lawrence* had been compelled alone to engage almost the entire British fleet, especially the *Detroit* and *Queen Charlotte*, and had quickly become disabled under the tremendous fire to which she was exposed. As a daring resort, Perry hauled down his Union Jack, having for its motto the dying words of the beloved Lawrence, "Don't give up the ship," and taking it over his arm, ordered a boat made ready. The English Commodore, anticipating a surrender, signalled his men to cease firing. But when he saw Perry emerging from the smoke, standing boldly erect among his oarsmen and heading fearlessly for the *Niagara*, Barclay divined his object and ordered the fire of the fleet to be centered upon the little craft. Perry miraculously made the passage in safety—occupying a period of some minutes—in the very teeth of the broadsides and small arms turned upon him, hoisted his flag at the masthead of the *Niagara*, renewed the fight, and captured the English fleet. This is the only instance in her history when England lost an entire fleet, and it surrendered to a man of twenty-seven. It was on this occasion that Perry sent the celebrated dispatch to the general in command of the American Army of the Northwest, William Henry Harrison:

U. S. Brig *Niagara*,
*September* 10th, 1813; 4 P.M.

*Dear General:*—

We have met the enemy and they are ours: two Ships, two Brigs, one Schooner and one Sloop. Yours, with great respect and esteem,

O. H. Perry.

Powell, in painting the picture, selected for some of his models men employed in various capacities about the Capitol. The face of the sailor with his head bound and blood streaming from it is that of Captain John Decker, for many years "boss rigger" of the building. The chief interest in the picture arises from its dramatic qualities. As a marine painting it is

not great. The perspective of the ships in the background is unmistakably bad. The whole picture gives the effect of a toy battle. The men in the boat, instead of being begrimed with smoke and oil and powder, are fresh as if on dress parade. The coloring, too, is unnatural. Yet, in spite of many technical incongruities and undoubted weakness in artistic expression, the picture has a charm which holds the attention as fixed as any which hangs upon the walls of the Capitol. This charm lies in the romance which encircles Perry's name as the "Hero of Lake Erie," and in the sympathy awakened by the tender bit of pathos admirably portrayed by the artist in the boy-brother* tugging at the Commodore's sleeve. There is one bit of painting in

BATTLE OF LAKE ERIE

the picture of the highest order of excellence: it is the flag which floats from the small boat. That flag really feels the battle breeze. The sum of $25,000 was appropriated by Congress for the work.

**Recall of Columbus.**—On the wall above and opposite the Battle of Lake Erie hangs a painting which commands the admiration of artists. Its title is the Recall of Columbus. This picture is by A. G. Heaton of Washington, D. C., and was bought by the government in 1884 for $3,000. It was completed in Paris from studies made at the scene of the event, near Granada, Spain, and represents the turning point in the career of the great

* J. Alexander Perry, warranted 1811; commissioned as Lieutenant April 1, 1822; drowned in an attempt to save a sinking officer. At the time of the battle he was a second Aid to the Commodore, being then thirteen years old. Another brother, Matthew Calbraith Perry, organized and commanded the expedition to Japan; delivered the President's letter of July 14, 1853; and on the 31st of March, 1854, signed the treaty of peace.

discoverer. As narrated by Washington Irving, Columbus, at nearly sixty years of age, made his last appeal for aid to Ferdinand and Isabella, then in their camp at Santa Fé; and being refused, started, discouraged but not defeated, to seek help from the sovereign of France. After his departure, Isabella was urged by Columbus' friends to reconsider his cause in the interest of religious propagation as well as of national glory and aggrandizement. Her zealous spirit yielded at last to their eloquence; and, determined, if necessary, to sacrifice her jewels, she dispatched a messenger in haste after Columbus, who was overtaken in his journey at the bridge of Pinos, midway between Santa Fé and Granada. The picture represents this eventful moment

RECALL OF COLUMBUS

in Columbus' life. With halted mule, he receives the communication of the shrewdly courteous messenger, who has dismounted from one of the spirited blue-black steeds of Andalusia. The disappointments of years yield to the sweet whispers of renewed hope; yet the lessons of experience and an inborn dignity still control his countenance. He raises his cap not more in exultation than in courtly salute to the royal messenger. A mounted companion is less reserved in his curiosity; and a muleteer, half suspicious of an interrupted journey, restrains one of the pack of mules he is leading, while mechanically covering a pannier, suggestive of the discoverer's mission. At the roadside, an old gipsy gazes stoically upon the scene, while a little child by him shrinks closer in fear of the restive horse of the messenger.

It is claimed for the artist that in his work he has devoted the utmost study to details. The face of Columbus is the result of a close comparison of one actual, and many reputed, likenesses in painting and engraving at

Madrid, and in sculpture and mosaic at Genoa, Columbus' birthplace, with regard also to the descriptive verses of a contemporary Spanish poet. The mule studies were made in Spain and from animals in the stables of the ex-queen of Spain, in Paris. The costumes and trappings are characteristic of the country and epoch, and the landscape suggests the mild winter day of southern Spain.

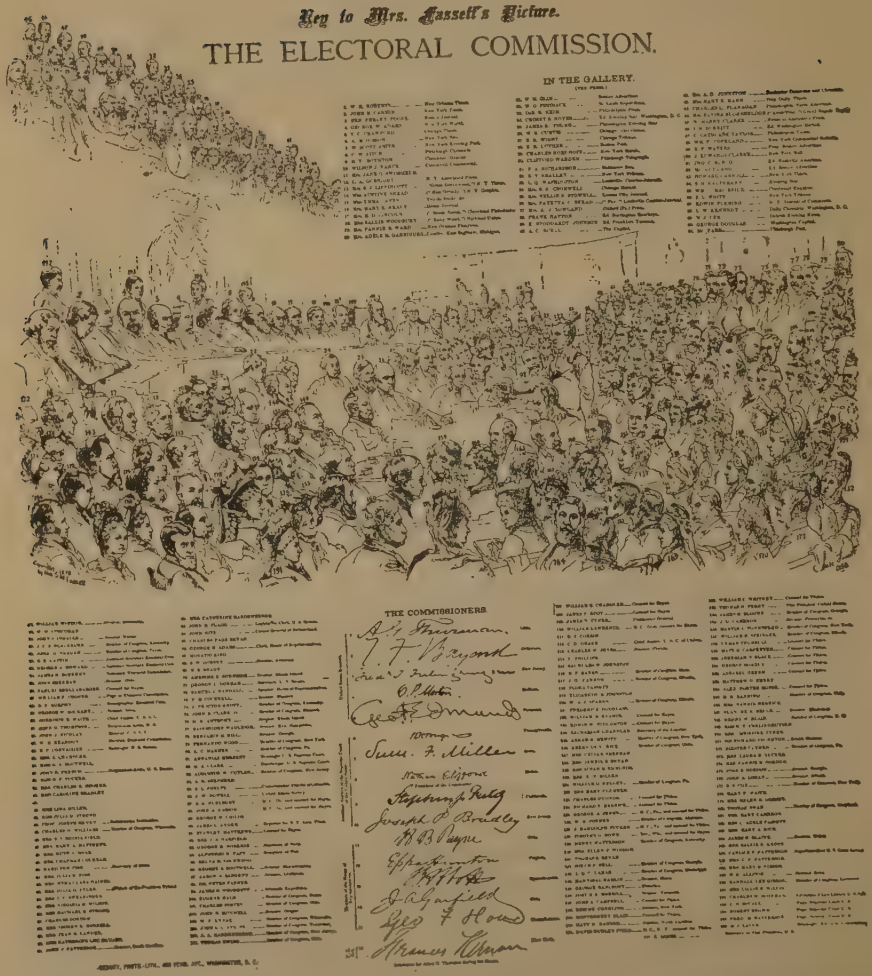
**Moran Paintings, etc.**—On the north and south walls of the lobby east of the central eastern gallery of the Senate Chamber are two famous landscapes by Thomas Moran, known as the Grand Cañon of the Yellowstone and the Chasm of the Colorado. These pictures, purchased for $10,000 each, were painted from sketches made by the artist in the field, and do not overelaborate in color the magnificence of the scenes which they portray. The poetry of the clouds, the poetry of the rocks, the poetry of the torrents and the poetry of the cañons are naturally told. The theme of the pictures is Nature in her grandest form, and the wonder is that the brush could realize it at all. It is interesting to seek the grizzly bear in the picture of the Yellowstone.

Portraits of Daniel Webster and Henry Clay adorn the western wall. These are by the portrait painter, H. F. Darby. The three marble busts are of Charles Sumner, by Martin Milmore; of Garibaldi, the Italian apostle of freedom, by Martequana; and of an Indian chief. A portrait of John C. Calhoun, also by Darby, hangs high upon the eastern wall.

**Electoral Commission.**—On the eastern wall of the lobby of the Senate gallery, above the reception room, is an interesting picture by Cornelia Adele Fassett, painted from life in 1877–78. It represents one of the most important scenes in the history of the United States—the presentation of the Florida Case before the Electoral Commission on February 5, 1877, in the present Supreme Court chamber. William M. Evarts of New York is addressing the Commission on behalf of Rutherford B. Hayes, the Republican candidate for President.

The Commission consisted of five members of the Supreme Court of the United States, four of whom were appointed by the President and the fifth chosen by these four; of five members of the Senate, elected by that body; and of five members of the House, similarly chosen. The eyes of all the people of the nation were upon these fifteen men. They were to determine the validity of the electoral votes from Florida, Louisiana, Oregon and South Carolina, from which States two distinct sets of returns had been received by the President of the Senate. On their decision hung the question whether Hayes or Tilden should be President of the United States.

Though the honesty of the Commission has never been doubted except in the heat of partisan expression, it is interesting to note that no one, even of the five justices of the Supreme Court, voted otherwise than according to his




life-long political convictions; and a member of the present bench has been heard to tell with great unction how a much respected judge, who sat on the Commission and who never had a dishonest thought in his life, remarked seriously to a brother justice that the members of the party to which he did not belong had voted according to their partisan convictions—seemingly totally unconscious at the time of the fact that the members of his own party had been equally true to their party affiliations.

ELECTORAL COMMISSION

The picture cost the government $7,500, and will continue to grow more and more valuable because of the admirable collection of portraits which it contains.

**The First Fight of Ironclads.**—On the opposite wall hangs a naval painting of the battle between the *Monitor* and the *Merrimac*, that marvel of history which took place in Hampton Roads, March 9, 1862. The artist, W. F. Halsall, who received $7,500 for the work, is said to have interviewed in person or by letter some five hundred eye-witnesses of the fight; and, consequently, this is probably the most perfect representation of the famous meeting of the ironclads in existence. The *Virginia*, as she was rated in the Confederate navy, it will be remembered, was the old United States sloop-of-war *Merrimac*, which had been sunk at the Norfolk Navy Yard during the early part of the war. She had been raised by the Confederates, and plated with railroad rails. These were placed in a slanting position according to the designs of Lieutenant John M. Brooke of the Confederate navy, so that a ball or solid shot striking above the water line would be deflected. Her superiority over the ordinary United States sloops-of-war and frigates was demonstrated on her first day's engagement. Inferior as she proved to be to the Northern invention, the *Merrimac* alone could then have mastered any fleet afloat, foreign or American.

"Having sunk the *Cumberland*," writes S. S. Cox, "the *Virginia* turns upon the *Congress*, which is already hotly engaged with the gun-boats attendant on the ironclad. The commanding officer of the *Congress* has witnessed the fate of the *Cumberland*. He heads for shoal water — and grounds! The *Virginia* now selects a raking position astern of the *Congress*, while one of the smaller steamers pours in a constant fire on her starboard quarter. Two other steamers of the enemy approach from the James River, also firing upon the unfortunate frigate with precision and severe effect. The guns of the *Congress* are almost entirely disabled, and her gallant commanding officer, young Lieutenant Joseph B. Smith, has fallen at his post. Her decks are strewn with the dead and the dying, the ship is on fire in several places, and not a gun can be brought to bear upon the assailants. In this state of things and with no effectual relief at hand, the senior surviving officer, Lieutenant Pendergrast, feels it his duty to save further useless destruction of life by hauling down his colors. This is done about four o'clock, P.M. The *Congress* continues to burn until about eight in the evening, then she blows up. When word comes to the Navy Department that the *Congress* hauled down her colors, the brave old Commodore Smith immediately says in deep emotion: 'Then Joe is dead.' His boy went down with the ship."

The *Monitor* or "Yankee cheese-box on a raft," as it was contemptuously called by the Confederates, was designed by John Ericsson, though

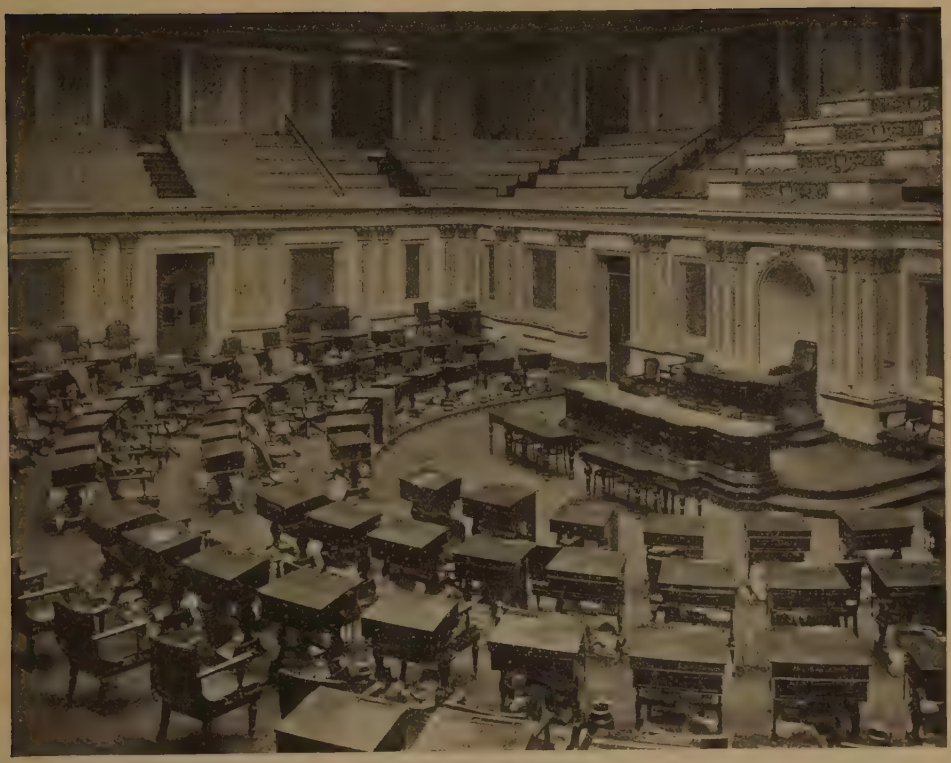
Timby, an American boy of nineteen, had twenty years before invented the revolving turret. She had arrived from New York during the night following the battle, and when, on Sunday morning, the *Merrimac* renewed the attack on the steam frigate *Minnesota*, appeared from behind that vessel, and from her turret began a furious cannonade. The late Rear-Admiral John Lorimer Worden, who was commanding in the pilot-house, was stunned and partially blinded during the engagement. The picture represents the *Merrimac* in the act of attempting to run down the smaller vessel. Disabled from the cannonade and the futile attempt to ram the *Monitor*, Lieutenant-Commander Jones is compelled to retreat to the shelter of the batteries at Sewell's Point. In the following May, the *Merrimac* was blown up by the Confederates to prevent her falling into the hands of the Yankees; in December, the *Monitor* was lost off Cape Hatteras.

This historical picture is undoubtedly worthy of the place it holds on the walls of the Capitol, and of the attention it receives from the visiting public. It is noticeable as the only painting in the Capitol of a scene in the late Rebellion; and even it to-day awakens rather a spirit of national pride that the naval warfare of the world was revolutionized by the American inventive genius, here displayed, than any narrow feeling of sectionalism.

**Portraits of Lincoln, Garfield, Sumner and Dix.**—To the right and left of the picture of the Electoral Commission hang two remarkable mosaics, of Abraham Lincoln and James A. Garfield. They were made by Salviati, of Florence, Italy, and by him presented to the government after the deaths of its two martyred Presidents. On the walls of this room hang also portraits by Ingalls and Morrell, respectively, of Charles Sumner, Senator from Massachusetts, and of John Adams Dix of New York, who, when Secretary of the Treasury, on January 29, 1861, wrote the famous words: "If any one attempts to haul down the American flag, shoot him on the spot."

**Senate Document Rooms.**—Opening off the southern corridor of the gallery floor is a crowded, littered and irregular suite of rooms known as the Senate document rooms. These lie in the upper story of the annex as well as that of the old north wing. They are connected with the main hallway below by a winding staircase in the rear, by which only access can be secured during the executive sessions of the Senate. Amzi Smith is in charge. He has acquired such a wonderful knowledge of the legislation of Congress, and has become of such invaluable service, that his own name is incorporated by Congress in each appropriation act, so that no other person can be appointed in his place.

**Senate Chamber.**—An excellent view of the Senate Chamber is to be had from any one of its galleries, the seating capacity of which is 690 persons. The chamber is rectangular in shape, being 113 feet 3 inches in length, 80 feet 3 inches in width and 36 feet in height. The hall and its adjoining



SENATE CHAMBER

private lobbies are richly furnished. The Vice-President of the United States, who, as part of his Constitutional duties, presides over the Senate, occupies the chair upon the rostrum in the center to the north. On his right sits the Sergeant-at-Arms; on his left, the Doorkeeper. The long table before the chair is for the use of the Secretary of the Senate, the reading clerks, the chief clerk and the journal clerk. The small mahogany tables in front of the Secretary's table are devoted to the official stenographers, who report all debates and other proceedings, otherwise than during executive sessions, that take place upon the floor of the Senate. The center aisle customarily divides the seats occupied by the two great political parties. On the right of the presiding officer sit the Democrats; upon his left, the Republicans. Third-party men usually sit upon the side of the chamber where their affiliations have theretofore been. The Senators' desks all conform to the same general model

in appearance, though many of them are very old, having been brought from the former chamber.

**Decorations.**—The glass ceiling of this chamber is adorned with symbolisms of War, Peace, Union and Progress, and of the arts, sciences and industries. The panels are buff colored, and the walls themselves decorated with gold arabesques on delicate tints. The portrait of George Washington by R. Peale of New York was originally purchased for the Senate Chamber, according to the resolution of July 2, 1832, as reported by Mr. Frelinghuysen. The taste of the modern Senate, however, excludes all such decorations; for on the 15th of February, 1884, upon the motion of Mr. Cockrell, it was unanimously resolved "that no paintings or portraits be placed upon the walls of the Senate Chamber." The set of marble busts of the ex-Vice-Presidents, authorized on May 13, 1886, in amending a resolution introduced by Mr. Ingalls of Kansas, to be placed from time to time in the vacant niches of the Senate wing by the Architect of the Capitol, subject to the advice and approval of the Senate Committee on the Library, is still incomplete.

**Notable Events.**—The Vice President-elect takes the oath of office, customarily administered by the Vice-President, just preceding the inauguration of the President. This ceremony takes place in the Senate Chamber, over which he is to preside, in the presence of the President, President-elect, Senate and House. The Presidential party then proceed to the platform, prepared to the east of the Capitol, for the inaugural exercises. In this chamber also, all treaties made by the United States with foreign powers are ratified, and nominations for appointments made by the President confirmed. Here, near the close of the Rebellion and during the reconstruction period, the Senate hotly debated the 13th, 14th and 15th Amendments of the Constitution, before they were submitted by Congress to the Legislatures of the States.

**Baker's Speech.**—In this Senate Chamber, Edward Dickinson Baker, the Senator soldier from Oregon, delivered the brilliant speech which proved to be his last utterance upon the floor of Congress. "With a zeal that never tired," writes Mr. Sumner of his brother Senator, "after recruiting men drawn by the attraction of his name, in New York and Philadelphia and elsewhere, he held his brigade [known as the California Regiment] in camp, near the Capitol, so that he passed easily from one to the other, and thus alternated the duties of a Senator and a General." On the afternoon of August 1, 1861, ten days after the first battle of Bull Run, Mr. Baker had entered in the full uniform of a colonel of the United States army, and with his sword laid across his desk was listening to the debate, when John C. Breckenridge, still in the Senate, took the floor and began to speak with the poignancy of which he was master against the Insurrection and Sedition bill. The soldier's eyes flashed fire as he heard the words of the brilliant Kentuckian, and upon the

completion of the speech, his voice rang out in answer and denunciation. "What would have been thought," he said, "if, in another Capitol, in a yet more martial age, a senator, with the Roman purple flowing from his shoulders, had risen in his place, surrounded by all the illustrations of Roman glory, and declared that advancing Hannibal was just, and that Carthage should be dealt with on terms of peace? What would have been thought, if, after the battle of Cannæ, a senator had denounced every levy of the Roman people, every expenditure of its treasure, every appeal to the old recollections and the old glories?" Mr. Fessenden, sitting by Mr. Baker, broke out in an audible undertone: "He would have been hurled from the Tarpeian Rock!" This incited the orator to more powerful utterance. "Are not the speeches of the Senator from Kentucky intended for disorganization? are they not intended to destroy our zeal? are they not intended to animate our enemies? Sir, are they not words of brilliant, polished *treason*, even in the very Capitol of the Republic?"

The handsome face, the gallant figure, the rich uniform, the earnestness of the impromptu reply and the fact that the smoke of the guns of war was still in the air, all combined to inspire the orator with a patriotic eloquence which makes the occasion remembered to-day as one of the most dramatic and effective in modern times. Within three months, while gallantly leading a charge at Ball's Bluff, the orator's voice was stilled forever.

**Impeachment of Andrew Johnson.**—Here occurred the most famous impeachment trial in the history of the American Republic. On February 21, 1868, Mr. Covode of Pennsylvania moved the following resolution in the House of Representatives: "Resolved, That Andrew Johnson, President of the United States, be impeached of high crimes and misdemeanors." It was carried by an almost strictly party vote of 126 to 47. On the 5th of March, the Senate was organized as a court of impeachment, and Salmon P. Chase took the chair in accordance with the Constitutional provision that "When the President of the United States is tried the Chief Justice shall preside." The court was formally opened for the great trial on the 13th, but fortunately one black page in American history need not be written; for the final vote on the 26th of May resulted in 35 for conviction and 19 for acquittal. As a two-thirds vote is required by the Constitution to convict in such cases, the President was acquitted by one vote. His counsel were Henry Stanbery, Benjamin R. Curtis, Thomas A. R. Nelson, Jeremiah S. Black and William M. Evarts.

**Impeachment of Belknap.**—On Tuesday, April 4, 1876, in the administration of President Grant, the managers of the impeachment on the part of the House of Representatives appeared at the bar of the Senate; and after the proper introductory ceremony, Mr. Manager Lord read the "Articles exhibited by the House of Representatives of the United States of America

against William W. Belknap, late Secretary of War, in maintenance and support of their impeachment against him for high crimes and misdemeanors while in said office." Belknap was charged with having received a large sum of money for appointing John S. Evans to maintain a trading establishment at Fort Sill, a military post.

The questions of law raised during the long trial were most interesting, and bespeak the ability and adroitness of defendant's counsel, J. S. Black, Montgomery Blair and Matthew H. Carpenter. As Belknap had resigned his commission as Secretary of War, and at the time of impeachment was a private citizen of the United States and of the State of Iowa, it was claimed on his behalf that he was not liable to impeachment, and that the Senate was without jurisdiction. The trial was not determined until Tuesday, August 1st, when a vote was taken on each article separately. No one of the impeachment charges being sustained by a two-thirds vote of the Senators, the respondent was acquitted. A supposed sub-strata of social intrigue sharpened the public interest in this case.

**Eulogies.**—As in the House, days are set apart in the Senate for eulogies to be pronounced upon distinguished dead. In some cases the honor has been much more marked. The remains of **Chief Justice Chase,** on May 12, 1873, were sadly borne through the Rogers bronze doors, draped in black, and the casket immediately taken to the Supreme Court chamber and placed upon the Lincoln bier, —the head towards the chair lately occupied by the departed. The casket was not open to the public. This chamber, however, was thought too small for the exercises, and the remains were affectionately borne by the old colored servants of the Court into the more spacious hall of the Senate. The officiating clergy, led by Rev. Dr. Tiffany, pastor of the Metropolitan M. E. Church, entered in advance. All wore black crape sashes. The audience respectfully arose as the procession entered. Dr. Tiffany began the funeral services while the casket was being placed before the Vice-President's desk. President Grant and his Cabinet entered through the central doors, the

Executive occupying the end seat on the aisle to the left of the chair. The Cabinet sat upon his right. The pall-bearers took seats upon the right of the Vice-President. Behind them sat Senator and Mrs. Sprague.

The Congressional funeral ceremonies in honor of **Charles Sumner** were held in this room at noon, March 13, 1874. The remains were brought thither from the rotunda, where they had rested in state from an early morning hour open to the view of the hosts of friends of the beloved Massachusetts Senator. "Since the inauguration of Grant," said the *Star*, "there has been no event which has drawn to the Capitol such a vast assembly of spectators." The pall-bearers were Senators Anthony, Schurz, Sargeant, Oglesby, Stockton and McCreery.

**Charles Willson Peale's Washington.**—At the head of the western staircase leading to the Senate galleries is a full-length painting of George Washington. On it we read: "C. W. Peale, pinx! Philadelphia 1779." It was commenced in 1778, when Washington was forty-six years of age, while the army lay starving in their frozen camp at Valley Forge, but was not finished until after the battles of Trenton, Princeton and Monmouth. At the last place, Washington suggested to the artist, himself a captain of volunteers in the Revolution, that he would find a good background for the picture in the view from the window of the farm-house where they were then sitting. Peale accordingly added Monmouth Court House and a party of Hessians leaving it under guard of the American troops. Old Nassau College at Princeton, where the picture was finished, also appears.

This painting was ordered by a resolution of the Continental Congress. That body adjourned, however, without making the appropriation for its purchase. A replica was executed, under a commission from Lafayette, for Louis XVI., which is now at Versailles. The original painting in the Capitol also was sent to France, where it seems to have been sold at public sale, but not for the benefit of the artist. It became the property of Count de Menou, perhaps under the delusion that it was the court picture. He brought it to America when he was *chargé d'affaires* at Washington, and placed it in the National Institute. When that association dissolved, the painting, with the other treasures then deposited in the Patent Office, found a home in the Smithsonian Institution. In 1876, it was temporarily hung in the Philadelphia Academy of Fine Arts, and, later, in the Corcoran Art Gallery. The Peale family were always tenacious of their claim of ownership; and, as the Regents of the Smithsonian could find no record to the contrary, the picture was conceded to have been left with the National Institute by Count de Menou merely for safe keeping. The Joint Committee on the Library, finally being convinced of its authenticity and of title in the heirs of Peale, purchased it in 1882 of Titian Ramsay Peale, son of the artist and assignee of the estate of Charles B. Calvert, for $5,000.

## GROUND FLOOR

**Senate Wing.**—East and west marble stairways lead from the main floor of the Senate wing to the ground floor. There are also two elevators, and two private stairways, whose railings are artistically wrought in bronze. The post-office of the Senate is now situated in the northeast corner. Over the entrance to this room, which was formerly occupied by the Committee on Patents, is pictured Robert Fulton upon a balcony overlooking the Hudson; in the distance is his pioneer steamboat, the *Clermont*, and beyond are the Palisades. The Senate restaurant occupies the space east of the main corridor of the Capitol, between the eastern and middle corridors of the wing. Both the Senate and House restaurants are open to the public, as well as to Senators and Members.

**Decoration of the Corridors.**—The corridors are noticeable for their decorations in fresco, oils and "lime." Much of the beauty of these is lost, however, to appreciative eyes because of the bad lighting. Most of them were painted in the summer months; for the Senators and Representatives strenuously objected to the presence of scaffolding in the building during sessions. A corps of artists assisted Brumidi in the execution. Each was employed for his excellence in a particular branch of art. One painted scroll-work only; another devoted himself to animal painting, another to birds, another to flowers, and still another to landscapes. Some bits in oil, notably all the birds and small insects, are attributed to Leslie, an American painter. Brumidi himself painted all the figures, heads and groups, besides directing and overseeing the entire work. Nothing was done except by his approval, and all the designs, in drawing as well as color, were of his making. In these, Brumidi deserves praise for his use of animals. They have too long been neglected in the decorative arts, furnishing, as they do, such exquisite expressions of life—that one element necessary to the good and beautiful in all human effort as it is in Divine.

The decorations of the ceilings of some of the committee rooms are distemper. Unlike in fresco, the plaster is dry when the colors are applied. These are ground to powder and mixed with water and glue to make them adhere to the wall. Unlike in fresco, too, it is not necessary for the artist to restrict himself to the use of mineral colors; the range of the palette is the same as in oils.

Many of the walls have been much marred by being scrubbed with sand soap; but, fortunately, the scrubbers have not been so solicitous for the cleanli-

ness of Uncle Sam's property as to extend their efforts far above the easy reach of the arm. All things have their use, and this natural antipathy of some of the colored brethren to extended labors has undoubtedly been a blessing to the art of the Capitol, and saved much of the painting on the upper walls and ceilings unimpaired. Alas, for that within reach! These decorations should be simply dusted, and otherwise untouched, if they are to be preserved.

**Committee Rooms.**—Near the northern exit to the terrace are frescoes of the great American jurists, Kent and Story. Above some of the committee room doors Brumidi has painted scenes suggestive of their occupants at the time. Over the door leading to the Committee on Foreign Relations, which was then devoted to Post-Offices and Post Roads, is Benjamin Franklin, the father of the postal system in this country, seated in his laboratory. Above the door directly opposite is John Fitch, hard at work upon his model of a steamboat. Above the door of the Committee on Post-Offices and Post Roads, then the quarters of the Committee on Foreign Relations, the artist has painted in fresco the scene of the signing of preliminary articles of peace between the United States and Great Britain, at Paris, November 30, 1782, by Richard Oswald on behalf of Great Britain and by John Adams, Benjamin Franklin, John Jay and Henry Laurens on behalf of the United States. On the walls within are medallion portraits of Clay, Allen, Cameron and Sumner, former chairmen of the committee.

Over the door of the room occupied by the Committee on Territories is a fresco commemorative of the cession of Louisiana to the United States by France in 1803. The entrance, walls and ceiling of the room devoted to the **Committee on Military Affairs** are graced by some of Brumidi's good work. Here is portrayed in fresco Generals Washington and Lafayette in consultation during the dark days of Valley Forge. The storming of Stony Point by Mad Anthony Wayne, the death of General Wooster at Danbury, Connecticut, the Boston Massacre of 1770, and Major Pitcairn at the battle of Lexington, ordering the rebels to disperse, also are graphically told. The panels made of small-arms are noticeably fine. General Logan, as chairman of the committee, many times presided in this room. The adjoining chamber, which was at one time the home of the Committee on Naval Affairs, is richly decorated, the frescoes on its ceiling representing Thetis, Venus, Amphitrite and America. The room at the opposite end of the corridor, formerly occupied by the Committee on Agriculture and now the headquarters of the Committee on Indian Affairs, bears vine and fruit pieces, with roguish cupids on its walls and ceiling. Above its entrance is a fresco of Columbus and an Indian maiden, one of Brumidi's most unworthy contributions. Bartolomé de Las Casas, the apostle of the red man, is pictured on the wall facing the foot of the western stairway.

In the room of the Senate Committee on Rules hang a number of portraits of rare interest. The most attractive of these is probably the one of

Henry Laurens, president of the American Congress. This portrait, painted in 1781, was purchased for the government by the Joint Committee on the Library. At the time its purchase was under consideration, Mr. Hoar stated that the picture was painted by John Singleton Copley in the Tower of London, and that he thought it ought to be owned by the government. He said that it could be purchased for $1,200. A portion of a letter is visible in Laurens's hand: "I have acted the part of a faith subject; I now go resolved still to labor for peace at the same time determined in the last event to stand or fall with my country. I have the honor to be Henry Laurens."

A portrait of General Grant by Cogswell (1868) hangs on the same wall. This was bought from the family of Henry D. Cook for $500. Here, also, at present, hangs a portrait of Pocahontas. This interesting picture was sent to the World's Fair by its owner in London with the purpose of presenting it to the government after the exposition. It is still in custom-house bond, however, never having been presented to nor accepted by Congress. The inscription on the picture reads: "Matoaks ats Rebecca daughter to the mighty Prince Powhatan Emperor of Attanoughkomonck ats Virginia converted and baptised in the Christian faith and wife to the Worh. Mr. Tho: Rolff." In a circle about the portrait we read: "Prince Powhatan imp: virginiæ. Matoaka als Rebecka Filia Potentiss. Aetatis suae 21. Ao. 1616."

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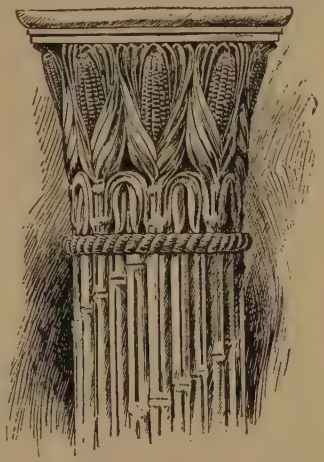
**Central Building.**—The main corridor running the entire length of the building upon this floor, with an exit to the marble terrace at either end, is nearly 750 feet in length.

**Consultation Room of Justices.**—The first door upon the right, to the south of the annex which connects the old building with the Senate extension, leads to the private consultation room of the justices of the Supreme Court of the United States. Here they meet and consult before promulgation of their decisions. The room, similar to most of the committee rooms, contains a long consultation table with chairs about, but no decoration worthy of mention. It is never open to the public; and every precaution is taken to guard from foreign ears not only the councils in this chamber, but the final determinations of that learned body before they are pronounced in open Court. Saturday is the consultation day. It is only on rare occasions, of late years, that the justices find it necessary to consult at night, as was common in the earlier days of the Court, when four or five evening consultations were held during a week. Before the present chamber was fitted up, the justices met in a room convenient to their residences.

**Senate Barber Shop.**—Next to the consultation room, on the same side of the hallway, is the Senate barber shop. Its window faces to the west. A portion of the room is occupied by the private bath-tubs for Senators. The attendants receive a stated salary for their services.

In former days, the rooms on the west side of the main corridor nearly opposite the present Law Library were the offices of the Clerk of the Supreme Court.

**"Corncob" Columns.**—Beyond, the main corridor widens into a circular space, beneath the light well, from which a door to the east opens into a sort of vestibule. From this rise a stairway and private elevator, both of which lead to the open space before the office of the Marshal of the Supreme Court of the United States. The elevator was put in nominally for the exclusive use of the justices, but the age and failing health of Mr. Justice Field no doubt primarily led to the convenience.



In this vestibule are noticeable six unique columns, whose Americanized capitals might command attention on the score of a "Columbian order" of development in architecture. Why should not these designs made by Latrobe from the natural products of the country be as stimulating in artistic beauty and suggestion as the acanthus of Greece or the lotus of the Nile? Jefferson, it is said, recognized and admired the efforts of the architect in this direction, and a similar capital, sent to him by Latrobe, is still in the hallway at Monticello. The shafts are composed of bundles of the stalks of the maize or Indian corn rising out of a circlet of pointed leaves, the joints winding spirally; the capitals are graceful designs of the leaves and of the opening, silk-tasselled ears, fillet-bound at the base.

**Law Library.**—To the north of the exit door of the vestibule, formerly the principal entrance to the old Senate wing, lie the historic room and alcoves now filled with the Law Library. This Library was established as a separate institution, though still under the direction of the Librarian of Congress, as it is also to-day, on July 14, 1832, when it was moved into a room to the south of the main Library hall. In 1848, it was removed to a room on the ground floor northwest of the center of the Capitol, close to its present quarters; and upon the removal of the Court, was again transferred, this time into the chamber lately occupied by the Court. In 1832, the number of law books was recorded as 2,011. To-day they number about 85,000 volumes, among which is a complete collection of foreign, federal and State reports, with innumerable text-books and rare and unique expressions of law. The rules here regarding the books are nearly the same as in the general Congressional Library.

This Library room was the **Chamber of the Supreme Court** from 1801 until the fire, and after the restoration, until 1860, when that body moved into the old Senate Chamber upstairs, where it now sits. "The arches of the ceiling," writes Watterston in 1842, "diverge like the radii of a circle from a point near the *loggea* to the circumference. The light is admitted from the east and falls too full upon the attorney who is addressing the Court. This has, however, been somewhat softened by transparent curtains and Venetian blinds. On the wall in a recess in front of the bench, is sculptured, in bold relief, the figure of *Justice** holding the scales, and that of Fame crowned with the *rising sun*, pointing to the Constitution of the United States. On a stone bracket attached to the pier of one of the arches on the left of the fireplace, is a fine bust, in marble, of Chief Justice Ellsworth, and on a similar bracket, on the right, is a marble bust of Chief Justice Marshall. The members of the bar are accommodated with mahogany desks and armed chairs, within the bar, which is about two feet below the level of the floor of the *loggea* and lobby, and the audience with sofas, settees, and chairs. The Judges have each a mahogany desk and chair."

In speaking of the old Court room, Ben: Perley Poore says: "It is rich in tradition of hair-powder, queues, ruffed shirts, knee-britches and buckles. Up to that time no Justice had ever sat upon the bench in trousers nor had any lawyer ventured to plead in boots, nor wearing whiskers. Their Honors, the Chief-Justice and Associate Justices, wearing silk judicial robes, were treated with the most profound respect. When Mr. Clay stopped, one day, in an argument, and advancing to the bench, took a pinch of snuff from Judge Washington's box, saying, 'I perceive that your Honor sticks to the Skotch,' and then proceeded with his case, it excited astonishment and admiration. 'Sir,' said Mr. Justice Story, in relating the circumstance to a friend, 'I do not believe there is a man in the United States who could have done that but Mr. Clay.'"

Here were promulgated most of the great opinions of Chief Justice Marshall bearing upon Constitutional interpretation and other important questions, which have so materially shaped, as precedents, the opinions of later days. Marshall was appointed Chief Justice when Secretary of State, January 31, 1801, and continued in office until his death in 1835. Bryce, in his *American Commonwealth*, says: "Yet one man was so singularly fitted for the office of Chief Justice that the Americans have been wont to regard him as a special gift of favoring Providence. This was John Marshall, whose fame overtops that of all other American Judges more than Papinian overtops the jurists of Rome, or Lord Mansfield the jurists of England."

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* This crude, colored bas-relief is by Franzoni. The design is used upon the certificates of admission to the Court.

Harriet Martineau gives the following pen-picture of a scene in this room in 1835, while the great Chief Justice, a few months before his death, was delivering the opinion of the court: "At some moments this court presents a singular spectacle. I have watched the assemblage while the chief-justice was delivering a judgment; the three judges on either hand gazing at him more like learners than associates; Webster standing firm as a rock, his large, deep-set eyes wide awake, his lips compressed, and his whole countenance in that intent stillness which instantly fixes the eye of the stranger; Clay leaning against the desk in an attitude whose grace contrasts strangely with the slovenly make of his dress, his snuff-box for the moment unopened in his hand, his small gray eye and placid half-smile conveying an expression of pleasure which redeems his face from its usual unaccountable commonness; the attorney-general [Benjamin F. Butler of New York], his fingers playing among his papers, his quick black eye and thin tremulous lips for once fixed, his small face, pale with thought, contrasting remarkably with the other two; these men, absorbed in what they are listening to, thinking neither of themselves nor of each other, while they are watched by the group of idlers and listeners around them; the newspaper corps, the dark Cherokee chiefs, the stragglers from the Far West, the gay ladies in their waving plumes, and the members of either house that have stepped in to listen; all these have I seen at one moment constitute one silent assemblage, while the mild voice of the aged chief-justice sounded through the court."

One of the earliest cases of importance tried within these walls was that of Marbury *v.* Madison, where it was held that a legislative act not in accord with the Constitution of the United States could be declared void by the courts. This was a doctrine new to governments, and marked a distinct step in the advancement of the rights of the people. Shortly after, Cohens *v.* Virginia was argued, and the Court held that where a defence was made under a statute of the United States it was a case arising, within the meaning of the Constitution, "under a law of the United States," and, therefore, cognizable by the Supreme Court on writ of error; and that, under the section of the Judiciary Act of 1789 relating to writs of error from State courts, the borough court of Norfolk, being the last court in the State to which the case *could* go, a writ of error might be taken direct to the Supreme Court of the United States. Owing to the destruction of the Capitol by the British, this room, however, lost Webster's great appeal for his alma mater. The famous Dartmouth College case was tried in 1818, during the temporary sittings of the Court outside the Capitol. Within these narrow walls, loaded with tomes of law, the pale, studious, thin-lipped, large-browed Chief Justice Taney uttered the Dred Scott decision, which set the continent aflame. It held that a free negro of the African race, whose ancestors were brought to this country and sold as slaves, was not a "citizen" within the meaning of the Constitution.

**The Crypt.**—The large circular chamber in the center of the building on the ground floor is known as the crypt. In this somber space are forty Doric columns of brown stone, which contribute to the support of the flooring of the immense rotunda above. In the center is a marble star, which is theoretically the center of the city of Washington as originally laid out in the plan of L'Enfant, but, practically, far otherwise.

"Of course," writes Trumbull, recalling his proposed plans for the arrangement of this interior, "the staircase which I had recommended, together with the fire-proof rooms for the preservation of important records, &c., were sacrificed, and instead of the concentric walls and simple arches of my plan, to support the floor of the great room, a wilderness of truncated columns and groined arches were employed for that purpose, and this wilderness, called the crypt, very soon degenerated into a stand for a crowd of female dealers in apples, nuts, cakes, liquors, &c., for the accommodation of hackney coachmen, servants, negroes, &c., and becoming an intolerable nuisance, was ultimately denounced as such by Mr. John Randolph, and abated."

**Washington Tomb and Statue.**—Beneath the star in the center of the crypt is a tomb known as the "Washington Tomb." Above it, formerly, was a circular opening in the floor of the rotunda, evidently for the purpose of lighting the crypt and permitting visitors to look down upon the statue above the tomb as they now look down upon the sarcophagus of the first Napoleon at the Hôtel des Invalides in Paris, "where rest at last the ashes of that restless man."

"A notion had long prevailed," writes Trumbull, about 1824, "that a statue of Washington must be placed in the Capitol—and where so well as under the centre of the dome, on the ground floor, where it would be always accessible to and under the eye of the people; the ground floor might then become a magnificent *crypt*, and the monument of the father of his country, surrounded by those of her illustrious sons, might there seem still to watch over and to guard the interests of the nation which they had founded. The idea was poetical, grand, and captivating.

"The statue being there, must be lighted, and as the projections of the porticos must necessarily screen all the light which might otherwise have been obtained from the arches between the piers of the ground floor, it was evident that the object could only be attained by letting down light from the summit of the dome; and to effect this, it would be necessary also to pierce the floor of the grand room, with an opening large enough for the purpose, say twenty feet diameter, at least. These whims prevailed, and the project was adopted."

As early as December 23, 1799, it was resolved by Congress that a marble statue be erected in the Capitol and that the family of General Washington be requested to permit his body to be deposited under it. The monument was to be so designed as to commemorate the great events of his military and

political life. Washington had just passed away, and President John Adams transmitted a copy of the resolution to his widow, then at Mount Vernon, with assurances of the profound respect of Congress for her person and character, and of their condolence in her late affliction. Mrs. Martha Washington responded by letter of December 31st, expressing her grateful acknowledgment and unfeigned thanks for the mournful tributes of respect and veneration paid to the memory of her deceased husband and consenting to the request of Congress. It was, no doubt, made an express or implied condition by her that, upon her own demise, she should be allowed to rest at the side of her honored husband in the nation's tomb. It is certain that in this belief Mrs. Washington directed that, upon her decease, her remains should be enclosed in a leaden coffin similar to the one containing the ashes of her illustrious consort, a wish respectfully carried out at the time of her death.

THE WASHINGTON TOMB

Various other resolutions were offered and considerable correspondence * carried on regarding the ceremonies of removal from Mount Vernon; and the tomb was made ready. The year 1832 arrived, however, without any such removal having taken place. In the early part of that year, the Legislature of the State of Virginia, jealous of her hero resting in national soil, passed a resolution against it. The matter was determined by a letter, dated February 15, 1832, from John A. Washington, who was then the proprietor of Mount Vernon, denying the request made by Congress. In spite of the graceful way in which his reply was couched, it is the common report that a selfish motive only led him to the determination. The removal of the remains of the immortal Washington would certainly have much reduced the value of Mount Vernon in the public interest.

The two following entries in the prolific diary of the second Adams throw some light upon this question:

"Feb. 16th, 1832.—At the opening of the sitting of the House, the Speaker announced the correspondence between the Vice-President with him-

* For full account of the proceedings, see Appendix, p. 273.

self and John A. Washington, the present proprietor of Mount Vernon, and George W. P. Custis, the grandson of Mrs. Martha Washington. John A. Washington declines giving permission that the remains of George Washington should be removed from Mount Vernon, though Mr. Custis does consent that those of Mrs. Martha Washington should be removed. They must remain where they are. This affair is therefore now settled."

"Feb. 22, 1832.—Centennial birthday of Washington. The solemnities intended for this day at this place lost all their interest for me by the refusal of John A. Washington to permit the remains of George Washington to be transferred to be entombed under the Capitol—a refusal to which I believe he was not competent, and into the real operative motives to which I wish not to inquire. I did wish that this resolution might have been carried into execution, but this wish was connected with an imagination that this federal Union was to last for ages. I now disbelieve its duration for twenty years, and doubt its continuance for five. It is falling into the sear and yellow leaf."

At the time of his death the advisability of honoring Grant with a final resting-place in the "Washington Tomb" was agitated. The family, however, who were then residing in New York, were averse to having the body interred elsewhere, and the State itself, like Virginia in the case of Washington, was jealous of any interment which would remove her citizen-hero from her soil. Nothing came of it; and the tomb in the Capitol is still vacant, except for the simple bier of boards covered with black cloth which was used to support the remains of Lincoln, and which has been used for each citizen laid in state at the Capitol since that dark day.

**Court of Claims.**—The Court of Claims, which was established February 24, 1855, was organized and first sat in Willard's Hotel. Later it moved to the Capitol and occupied the suite of rooms below the Library, the Court holding its sessions in the large room looking west, to the north of the stairway. About 1880, the Court moved from the Capitol to its present quarters in the Department of Justice. Up to March 3, 1887, in this Court only could the government be brought before the bar to plead, and even there in but a few prescribed cases. It differed from every other court in the United States; for they needed only the Executive to enforce their judgments, while the Court of Claims must have appropriations directly for the purpose from Congress or its judgments against the nation go unsatisfied.

One of the rooms formerly devoted to the Court of Claims is now occupied by the Senate Committee on the Library. In it hangs a quaint portrait of Benjamin West by himself. This was purchased of Mr. Barlow, the dealer, in 1876.

**Offices of the Chief Clerk.**—To the south of the so-called crypt, towards the wing of the House of Representatives, and opening from the main corridor, are the offices of the chief clerk of that body. The northeast

room of this suite, in May, 1844, was the Washington terminus of Morse's telegraph, connecting the Capitol with the railroad depot in Pratt Street between Charles and Light Streets, Baltimore, over which was transmitted the first telegraphic message in the world's history. Miss Annie G. Ellsworth, daughter of Henry L. Ellsworth, then Commissioner of Patents, was honored with the choice of the words of the message, as she had been the first to announce to Morse the good news of the passage of the bill appropriating the money to build the wire. She chose: "What hath God wrought!"

* * * *

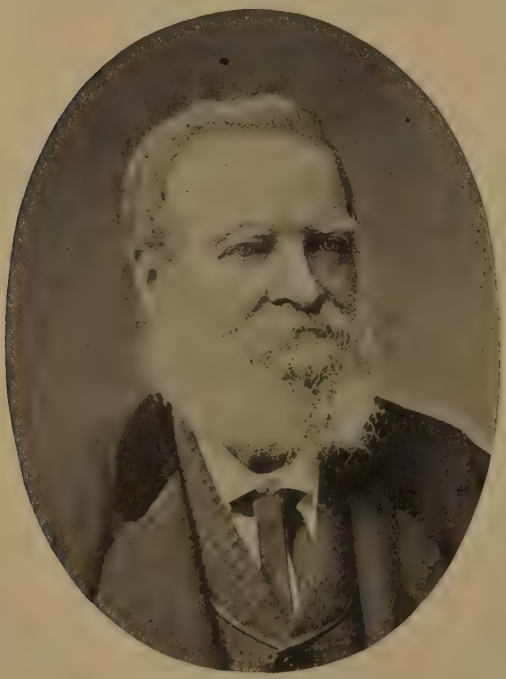
**House Wing.**—The House post-office and restaurant are upon this floor, east of the main corridor of the Capitol. The bath-rooms of the House also were formerly here, but have since been moved to the sub-basement near the furnace and engine rooms. Their space was incorporated into the restaurant. They are for the use of Representatives and certain employés of the building. Some of the tubs are made of solid blocks of marble, chiseled at the time of the erection of the extensions, but the majority are porcelain-lined. The two attendants, unlike those of the Senate who are exclusively for the comfort of Senators, wait upon both the Representatives and employés.

**Decoration.**—The main corridor of the ground floor of the House is much enriched by colonnades of semi-Corinthian columns carved from fine Italian marble. The crowning section of each capital is designed from the American tobacco plant. The general want of decoration, however, throughout the entire wing is very noticeable by contrast with the northern end of the Capitol.

The tradition is that during the construction of the south wing a lively fight occurred in committee over an appropriation bill for its completion. One of the clauses of the bill provided for the decoration of the House wing like the Senate wing and another for an increase of twenty per cent. in the salaries of the employés of the House. Mr. Humphrey Marshall, a Representative from Kentucky, who was a character in his way, as well as a man of force, was bitterly averse to enriching foreign artists, who would doubtless receive the majority of the contracts as they had in the Senate. He was a stanch friend of the American artists and aided them in securing the appointment of the Art Commission to control the decoration at the Capitol. He is said to have cleverly used, in the fight in committee, the proposed advance for the benefit of the employés as a lever with which to defeat the provision for decoration. This is especially interesting as he is still remembered as a principal figure at the collation, spread by the employés in one of the committee rooms to put the Members in good humor toward the increase, and as saying: "Boys, I'll eat your refreshments and drink your whiskey,—then vote against your compensation." And so the story goes that,

if it had not been for Mr. Humphrey Marshall, the employés would have had their increase, and the panels and niches of the House wing, as well as those of the Senate, would have been enriched with frescoes, oils and marbles.

**Committee Rooms.**—The mural decorations of the room of the **Committee on Agriculture**, which is upon the west front, were the first work of Brumidi at the Capitol. They were done on probation, and were so satisfactory to the authorities that the entire remaining portion of the artist's life, some twenty-six years, was devoted assiduously to the beautifying of the rotunda and the Senate wing. His work has so identified him with the building that he may almost now be called the "Michael Angelo of the Capitol." On the ceiling are gracefully frescoed groups representing the four seasons, Spring, Summer, Autumn and Winter. On the east wall, the artist has told the story of Cincinnatus, called from the plow to govern Rome, and this he has rendered strikingly effective in suggestion by the similar event in American history, depicted upon the west wall—the summoning of Putnam from the plow to accept a command in the Colonial army. Upon the south wall, the artist has placed a head of Washington, and beneath it a panel representing the primitive process of cutting grain with the old-fashioned sickle; and opposite, a head of Jefferson, below which is a similar panel showing the improved style of harvesting to-day with the reaper. The four corners of the ceiling are enlivened with scroll-work and frescoes of pretty cherubs in imitation of marble. Brumidi completed the decoration of the room in 1855. The former room of the Committee on Territories, now used by the Committee on Elections, is decorated after designs by Leslie; and that on Indian Affairs contains a collection of Eastman's oil paintings representing life among the Sioux.



CONSTANTINO BRUMIDI

**Bronze Stairways.**—This floor has two main stairways and two elevators, as in the Senate wing, though one of these "lifts" rises at the south end of the western corridor, rather than at the west end of the northern. A private staircase leads from a hallway, opening off the eastern corridor, to the main floor of the House; and there is another to the west, similar alike to the two which lead to the private lobby of the Senators. These are of marble with the exception of the railings, which are wrought in bronze. Brumidi made the attractive designs of the eagle, deer and cherubs for all of the railings upon paper; they were then modeled by Charles Baudin, a Frenchman, and cast in Philadelphia. The drawings were after the Italian school, but Baudin changed them into the French style in working up the models, an alteration principally noticeable in the different way in which the scrolls and flowers are made apparently to grow out of one another. Archer, Warner, Miskey & Co. received $22,498.12 for the four railings; no one seems to know what the artists were paid for the designs.

**Speaker's Room.**—The Speaker's room is at the head of the eastern private staircase of the House. There is nothing about its decoration in any way to distinguish it. The room is for the exclusive use of the Speaker of the House of Representatives, for the purposes of consultation and office work, when at the Capitol.

**Speaker's Lobby.**—The Speaker's lobby, a long narrow corridor, is directly in the rear of the chamber of the House. Behind it is the Representatives' retiring room, furnished with comfortable chairs and sofas upholstered in leather, whose windows overlook the grounds and city toward the Potomac. This room and the lobby occupy the same relative position to the House that the President's room, marble room, Vice-President's room and private lobby occupy to the Senate. Their uses, however, are quite different. No person is permitted to enter them after the House convenes, unless he has the privilege of the floor. They are especially interesting, because they contain portraits of the various Speakers of the House of Representatives from the time of **Frederick A. Muhlenberg** of Pennsylvania, the Speaker of the First and Third Congresses, which hangs on the south wall adjacent to the Speaker's room. Opposite hangs a portrait of **Robert C. Winthrop** of Massachusetts, presented by citizens of that State after the delivery of his centennial oration, by appointment of Congress, at Yorktown, Virginia, on the 19th of October, 1881. The first portrait at the entrance to the lobby, near the Speaker's room, is that of **John W. Jones** of Virginia. Following it, upon the left, is **James L. Orr** of South Carolina. Within the first arch hangs **Henry Clay** of Kentucky, by Faynini. Then follow **William Pen-**

**nington** of New Jersey, General **Joseph B. Varnum** of Massachusetts, **Robert M. T. Hunter** of Virginia, **Andrew Stevenson** of Virginia, **Theodore Sedgwick** of Massachusetts and **Schuyler Colfax** of Indiana; while within the last arch, corresponding with the one where hangs the portrait of Henry Clay, is an admirable portrait by John S. Sargent (1891) of **Thomas B. Reed** of Maine, the present Speaker, who, as a parliamentarian, holds one of the most unique and conspicuous places in the public eye yet acquired by a Speaker of the House. In the retiring rooms, over the mantle, hangs the portrait of **Jonathan Trumbull** of Connecticut fame, the Speaker of the Second Congress. Directly opposite is that of **Nathaniel P. Banks** of Massachusetts; while beyond the door, outside the lobby, is **John White** of Kentucky. The first portrait upon the walls of the lobby next the chamber of the House, is that of **Jonathan Dayton** of New Jersey; opposite it hangs that of **John W. Taylor** of New York. To the right of Dayton is **John Bell** of Tennessee. Then follow **Philip P. Barbour** of Virginia, **Linn Boyd** of Kentucky, **Michael C. Kerr** of Indiana, **Samuel J. Randall** of Pennsylvania, **James G. Blaine** of Maine, **Charles F. Crisp** of Georgia, who was of a family of actors, and, as a boy, himself an actor, **John G. Carlisle** of Kentucky, **Galusha A. Grow** of Pennsylvania, **J. Warren Keifer** of Ohio, **John W. Davis** of Indiana, **Howell Cobb** of Georgia, **James K. Polk** of Tennessee and **Langdon Cheves** of South Carolina.

It is interesting to notice that, of this long line of illustrious men who have received the high honor of being Speaker of the House of Representatives, one only, James K. Polk, has been elected to the greater, but often not so powerful, office of President of the United States. Many of them have sought the nomination from their parties; several of them have been placed in nomination, but one only has reached the goal of his ambition, and he by far not the greatest.

**Committee Rooms and Offices.**—The door at the west end of the Speaker's lobby leads to the hallway known as the west corridor of the House. At the south end of this corridor, until recently, were the offices of the Clerk and of the Sergeant-at-Arms of the House. They are now occupied by the Committee on Appropriations, where originate all appropriation bills considered by the House, excepting those relating to rivers and harbors, post-offices and post roads, the army and navy, and foreign affairs. Opening off the same corridor is the room which is devoted to the Committee on Rivers and Harbors. Directly north is the office of the journal, printing and file clerks of the House, where are preserved the original Messages which have been sent to that body by the Presidents from the time of the establishment of the government.

**Westward the Course of Empire takes its Way.**—From the west corridor, a grand marble staircase ascends to the galleries of the House. At its

foot is a bronze bust by Vincenti of the Chippewa Chief, Beeshekee, the Buffalo. On the walls above the landing is the popular picture known as "Westward the Course of Empire takes its Way." It is the work of the genial German-born artist, Emanuel Leutze, an historical painter of some distinction, and its title is a quotation from Bishop Berkeley. The scene is a panorama, impossible in extent, of western country. In the foreground are depicted the struggles and privations of an early wagon-train crossing a pass in the Rocky Mountains. Beyond are spouting geysers, grand cañons and the El Dorado, stretching like a mirage of hope before the eyes of the weary travelers. The view is truly an inspiring one.

In the fanciful border to the right, the artist has placed a portrait of Daniel Boone and, beneath it, the appropriate quotation from Jonathan M. Sewall's *Epilogue to Cato:*

> "The spirit moves with its allotted spaces,
> The mind is narrowed in a narrow sphere."

The corresponding portrait, worked into the border upon the left, is that of Captain William Clarke, whose pioneer story is so fascinatingly told by Washington Irving. Its quotation also is from Sewall:

> "No pent-up Utica contracts our powers,
> But the whole boundless continent is ours."

In the long narrow border beneath is seen the Golden Gate, the entrance to the harbor of San Francisco.

We owe the picture in great part to General Meigs, who took the responsibility of contracting for it with the artist and who, for his pains, received at the time much criticism on the score of extravagance. A sharp controversy regarding his accounts also arose with the Auditor of the Treasury. It seems that there was some discrepancy in dates owing to the fact that, in disregard of the letter of the law, money had been advanced to the artist to enable him to visit the frontier for the purpose of studying its scenes and making his sketches from life. The great popularity of the picture, however, compensates for the unkind reflections upon General Meigs, as it does also for its technical imperfections and totally impossible ensemble.

The work is what is known as stereochromy, a process of wall painting brought to perfection by Kaulbach and others. The immediate basis is a thin layer of cement composed of powdered marble, dolomite, quartz and air-worn quicklime. Upon this the colors, mixed with water, are applied. They adhere but loosely; and the artist, unlike in fresco, may work at leisure, and correct mistakes or hide blemishes at will. The colors are then fixed by applying a spray of water-glass solution, which, after a few days, gives to the

WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY

surface hardness, transparency and a peculiar brilliancy of effect. The painting finally is washed with alcohol to remove the eliminated alkali and dust. This style of decoration is practically proof against atmospheric influences. Leutze is said to have studied the mechanism of the method under Kaulbach.

The dullness in color is due to the partial failure of the artist properly to execute the method selected. The colors have so sunk into the wall as to lose the desired luster and leave a lifeless effect which materially detracts from the picture. Then, too, some of its best points are lost because the painting cannot be viewed from the proper distance. The contract for this work was executed in July, 1861. The artist worked rapidly and earnestly without regard to the great war that was then raging about the capital. The picture was completed in the autumn of 1862. The artist received $20,000.

**Portrait of Marshall.**—On the wall above the upper landing of this staircase is a full-length painting of John Marshall, the fourth Chief Justice of the Supreme Court of the United States, copied from the original by William D. Washington, a pupil of Leutze of Düsseldorf. Washington was a native of Fauquier County, Virginia, the county of Marshall, and the original of this picture was executed in the city of Washington under the immediate supervision and criticism of Leutze. It was a commission from the county of Fauquier, and now hangs in the County Court room over the judge's seat. It is regarded by the descendants of Marshall as the best likeness of him extant. The present copy was painted pursuant to an order of the Joint Committee on the Library in 1880 by Richard N. Brooke, the well-known Washington artist, who, like Marshall and Washington, is a native of Fauquier County. It is a literal reproduction both in details and technique of the original. W. D. Washington was a favorite of W. W. Corcoran, who founded for his benefit the chair of fine arts in the Virginia Military Institute at Lexington, a position which, upon the death of Washington, was filled by the appointment of Brooke.

**Chamber of the House of Representatives.**—From any one of the galleries, the hall occupied by the Representatives appears, as it is, considerably larger than the Senate Chamber. It is 139 feet in length, 93 feet in width and 36 feet in height. The medallions of stained glass in the center of each square of the ceiling represent the coats-of-arms of the various States and Territories which comprise the Union. Beneath the galleries, but opening directly off the hall, are rooms known as the Republican and Democratic cloak rooms, where the Members of the House and its employés receive the attention of barbers and hang up their political hats. Unlike in the tonsorial parlors of the Senate, its patrons are compelled to pay for shaving.

The first House of Representatives consisted of 65 Members. Under the apportionment act of February 7, 1891, the number of Representatives from

States already in the Union was limited to 356, and since that time, in 1896, Utah has been admitted. This makes the number at present 357, besides the Delegates, one from each of the Territories, Arizona, Oklahoma and New Mexico, who, however, have no vote. Had the body been left to increase in numbers under the census of 1900, as it did under the census of 1890, the chamber would prove inadequate to the accommodation of the House.

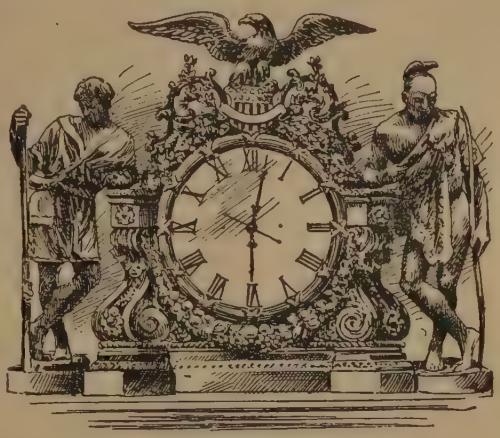
Each new House is called to order by the Clerk of the preceding House. One of the Representatives is elected Speaker, and sworn into office by the oldest Member, or "Father of the House." The Speaker then administers the oath to the various Representatives, and the House is an organized body and ready for business. The Speaker receives $8,000 a year salary, and the Members each $5,000—together with mileage from their homes to the capital, and $125 for stationery each Congress. A like compensation is provided for Senators. In 1873, Congress increased the salaries to $7,500 and made the law relate to the full Congress just expiring; but this law was almost immediately repealed by the incoming Congress under the popular clamor against "salary grabbers."

The Speaker, who presides over the body, occupies the rostrum in the center of the south side of the room. The steps leading to this were formerly crowded with pages, whom the Members summoned by clapping their hands; but, at the beginning of the Fifty-fourth Congress, benches for these floor-messengers were provided in the east and west cloak-rooms, and electric buttons attached to each of the desks. The Clerk of the House, the two reading clerks and the tally and journal clerks occupy the marble desk in front of the Speaker, while the one below is assigned to the official stenographers, whose duties in taking and preparing its proceedings for the *Record* are similar to those of the stenographers in the Senate. On the Speaker's right sits the Sergeant-at-Arms; on his left, the Doorkeeper.

The center aisle of the hall is customarily the dividing line between the two great parties, the Democrats sitting upon the Speaker's right and the Republicans upon his left. In the present crowded condition of the House, many of the Republicans are forced to sit upon the Democratic side in a row of seats which has become known as the "Cherokee Strip, or No Man's Land." From this center aisle one of the private secretaries to the President announces the Messages of the Executive, and the Secretary of the Senate any communication which that honorable body may desire to send to the House. When a division is called, the tellers, appointed by the Speaker to count the votes, stand where this aisle broadens into the semicircular space before the desk of the presiding officer, while the Members pass between them. At this bar, Congressmen are arraigned for non-attendance upon a "call" of the House. Here also are brought those in contempt of the House, prominent among whom has been Hallet Kilbourn, a private citizen,

arrested for refusing to answer questions propounded by a committee in regard to a certain real estate "pool" in Washington.

**Galleries.**—The galleries have a seating capacity for 1,100 persons. They are open to the public at any time when the House is in session, with the exception of those which are reserved for the press, the Cabinet and the diplomatic corps, and for the families and friends of Members. The central southern gallery, over the Speaker's chair, is the press gallery, where the correspondents of the newspapers or news exchanges of this country and Europe which are represented at the Capitol view and make notes of the proceedings of the House. Behind it, ample means are provided to send by telegraph or telephone dispatches to all parts of the world.



**Clock.**—Directly opposite the press gallery, over the main entrance to the chamber, is a bronze clock which has marked the dying hours of many sessions. Its hands have often been conveniently turned back to prolong a Congress until the business of the House could be finished. The figures are those of a pioneer and an Indian. Surmounting it is an eagle for which the government paid Archer, Warner, Miskey & Co. $150.

**Furniture.**—On February 13, 1807, in discussing in the House an appropriation of $20,000 for the furnishing of their new chamber, where is now Statuary Hall, Mr. Jackson made the objection that, if approved, "the superintendent would think himself obliged to procure gilded chairs and plated tables." Even if the tables were small, he said, "there would be so much the more room. As the present furniture was good for nothing else, it must, unless used by the House, be put into a bonfire"; and he was against the destruction of so much property. Much laughter was caused by Mr. Masters declaring that they had "been told, formerly, that twenty thousand dollars was enough for all the fortifications in the United States." Mr. Lewis seemed to have no fears of waste, as the money was to be expended under the direction of the President, and everyone knew Jefferson's principles of economy. He added that, though he might never again be a Member, yet "if he did he should, he believed, be as willing to sit on a stool as other gentlemen. But

the present furniture would not suit the new chamber in the south wing." This proved to be correct, for when the House moved and the desks were taken from the chamber where it had been sitting, Latrobe says: "It was found utterly impracticable either to place the desks on the new platforms, or to accommodate the platforms to the desks, without destroying all convenience within the House." $2,164.66 out of the $17,000 which had finally been appropriated for fitting up the new hall were therefore expended in purchasing new and better desks. Similar desks were adopted after the restoration.

When the House first moved into its present chamber, the Members were accommodated with handsomely carved oaken desks and chairs. These were later removed; and for one session, benches similar to those in the House of Commons were used, with desks for writing in the corners of the room. These were quite inadequate, however, to the Members' spirit of independence and desire for elbow-room. Upon the removal of the benches, the former desks were replaced, but were later succeeded by the present schoolboy desks. Some of the old benches are still to be seen in the Supreme Court chamber, where they are used for the accommodation of visitors. Of late years, a new moquette carpet has been laid upon the floor before the assembling of each new Congress.

**Paintings.**—One day, a boy was working in a blacksmith's shop near Kingston, New York. Up rode a horseman whose horse had cast a shoe. His attention was caught by a rough charcoal sketch upon a neighboring barn door. "Who drew that?" asked the horseman. "I did it," said the lad. "Put a clean shirt in your pocket, come to New York, and call upon me," said the stranger. Some weeks later, the gentleman was breakfasting at his home, "Richmond Hill." A parcel was handed him. It contained a coarse shirt, and attached to it was his address in his own handwriting. He welcomed the blacksmith's apprentice into his family, and helped him to an education in the arts. Some years later, the horseman was an exile in France—"a man without a country." The lad was famous. He did not forget his benefactor. The horseman was Aaron Burr; the lad, John Vanderlyn.

The full-length painting of **Washington** to the left of the Speaker's chair is by this artist. The tradition is that, when the picture of Lafayette was presented to the government and placed on one side of the Speaker's chair in the old hall, the necessity for one upon the opposite side to balance it was apparent. Vanderlyn was accordingly commissioned to paint a picture of Washington as a companion-piece; and he painted this, with slight alterations, from the painting by Gilbert Stuart, his former master, on the walls of the White House. The likelihood of this story seems to be borne out by a careful comparison of the present painting with that on the walls of the Executive Mansion.

The corresponding picture to the right of the Speaker is of **Lafayette,** from the brush of Ary Scheffer, the great Dutch painter, who was a personal friend and political supporter of the Frenchman. It was executed at the order of Lafayette himself, who brought it to this country in 1824, upon his second visit to the United States, and presented it to Congress.

The **California landscape** upon the extreme left is by Albert Bierstadt. Many think it represents what might be styled the natal day of the Upper California mission. In 1601, Viscaino, the explorer, visited that coast. "We have already observed," writes Torquemada, "that on the 16th of December the squadron put into this port which was called Monte-rey, in honour of the count de Monte-rey, viceroy of New Spain; by whom they had been sent on this discovery, pursuant to his Majesty's orders. The next day the general directed preparations to be made, that the fathers Andrew de la Assumpcion and Antonio de la Ascencion, might say mass during their stay there. The church was erected under a large oak close to the sea side, and within twenty paces of it were some wells affording plenty of excellent water." Others, however, ably contend that Bierstadt intended here to celebrate with his brush the spot where Spanish tradition says Junipero Serra, the "Father of California," surrounded by his disciples, first said mass at Monterey in 1769, under an oak on the shores of the beautiful bay. If we were to ask the artist himself as to his meaning, he would, no doubt, evade the question, as the poet Browning cleverly evaded a similar inquiry: "Ask the Browning Societies. They know." The artist demanded $40,000 apiece for two paintings for the Hall of Representatives. He received $10,000 each for this and the one on the right of the Speaker's chair.

The painting to the right, purchased in 1875, has for its theme the **Discovery of the Hudson** by Hendrik Hudson, an Englishman then in the employ of the Dutch East India Company. Bierstadt is an intellectual rather than an emotional painter. There is little play of fancy in his work. In his landscapes he follows the Düsseldorf school. "Having received a Government Commission," writes Tuckerman, "Bierstadt sailed for Europe, in June, 1867, to make some studies for a picture of the discovery of the North River by Henry Hudson,—a subject admirably adapted to his pencil, and to national historical landscape. It was because of his conviction that the patient and faithful study of Nature is the only adequate school of landscape art that Bierstadt, like Cole and Church, fixed his abode on the banks of the Hudson. His spacious studio, but recently erected, commands a beautiful and extensive view of the noble river, in the immediate vicinity of the Tappan Zee and the Palisades. Wandering through the fields there, one summer day, we looked back from the brow of a hill upon one of those magnificent yet unusual sunsets, no where beheld so often as on this Western continent; a friend at our side remarked: 'If it were possible to transfer these brilliant

hues and this wonderful cloud-picture to canvas—how few would regard the work as a genuine reflex of a sublime natural effect!' Just at that moment, in turning the angle of an orchard, we came in sight of Bierstadt, seated on a camp-stool, rapidly and with skilful eagerness depicting the marvelous sunset, as a study for future use; and the incident was but another evidence of the wisdom and fidelity of his method in seeking both his subjects and inspiration directly from Nature."

The picture on the extreme right represents a scene at the **headquarters of Washington** at Yorktown on October 17, 1781. The American general is represented standing, in the act of receiving a letter which has come through the lines under a flag of truce. Lord Cornwallis sues for cessation of hostilities for twenty-four hours that commissioners may be appointed to settle upon terms of surrender. Washington, however, seeing in this a mere subterfuge to await the arrival of a fleet expected at any moment with reënforcements from New York commanded by Sir James Clinton, grants Cornwallis but two hours, stipulating that, at the end of that time, he must transmit definite proposals in writing. Thus baffled in his designs, the British commander complied with Washington's demands. The final surrender took place on the 19th; and not until that day did Clinton sail from New York. When, on the 24th, he arrived and learned of the surrender, he returned immediately to the north.

This work is in fresco. The painter, piqued at the bitter attacks made upon the foreign artists, contrary to his usual custom, for he did not often sign his work, wrote boldly in the right-hand lower corner, "C. Brumidi, Artist, Citizen of the U. S.," as if to emphasize his citizenship and patriotism. The painting thus signed is one of those least worthy of his name.

**Maiden Speech of the Chamber.**—"The 16th of December, 1857," writes S. S. Cox, in his *Three Decades of Federal Legislation*, "is memorable in the annals of Congress. Looking back to that day, the writer can see the members of the House of Representatives take up the line of march out of the old shadowy and murmurous chamber, into the new hall with its ornate and gilded interior. The scene is intense in a rare dramatic quality. Above shine in vary-colored lights, the escutcheons of thirty States; around sit the members upon richly carved oaken chairs. Already arrayed upon either side are the sections in mutual animosity. The Republicans take the left of the Speaker, the Democrats the right. James L. Orr, of South Carolina, a full roseate-faced gentleman of large build and ringing metallic voice is in the chair. James C. Allen, of Illinois, sits below him in the Clerk's desk. The Rev. Mr. Carothers offers an appropriate and inspiring prayer. He asks the Divine favor upon those in authority; and then, with trembling tones, he implores that the hall just dedicated as the place wherein the political and constitutional rights of our countrymen shall ever be maintained and

CHAMBER OF THE HOUSE OF REPRESENTATIVES

defended, may be a temple of honor and glory to this land. 'May the deliberations therein make our nation the praise of the whole earth, for Christ's sake.' A solemn hush succeeds this invocation. The routine of journal reading; a reference of the Agricultural College bill, upon the request of the then-member, now Senator, from Vermont, Justin L. Morrill; and the presentation of a communication regarding the chaplaincy from the clergy of Washington; are followed by the drawing of seats for the members, who retire to the open space in the hall. A page with bandaged eyes makes the award, and one by one the members are seated. Then, by the courtesy of the chairman of the Printing Committee, Mr. Smith of Tennessee, a young member from Ohio is allowed to take the floor. He addresses the Speaker with timidity and modesty, amid many interruptions by Humphrey Marshall, of Kentucky, Mr. Bocock, of Virginia, Judge Hughes, of Indiana, George W.

Jones, of Tennessee, and General Whitman, of Mississippi, each of whom bristles with points of order against the points of the orator. But that young member is soon observed by a quiet House. Many listen to him—perhaps to judge of the acoustic property of the hall, some because of the nature of the debate; and then, after a few minutes, all become excited! Again and again the shrill and high tones of Mr. Speaker Orr are heard above the uproar. He exclaims: 'This is a motion to print *extra* copies of the President's Message. Debate on the subject of the message is, therefore, in order—upon which the gentleman from Ohio has the floor!' That gentleman is now the writer. His theme was the Lecompton Constitution. As the questions discussed involved the great issues leading to war or peace, his interest in the mise-en-scene became less; but his maiden speech—the maiden speech in the new chamber—began under influences anything but composing."

**Notable Events.**—As this chamber is occupied by the Representatives, in it originate, according to the Constitution, all bills for raising revenue and, by custom, most bills appropriating money out of the Treasury of the United States. Eulogies are held here in honor of Senators and Representatives who die while in Congress; the proceedings are not only printed in the *Record*, but for distribution.

The memorial address on the life and character of **Abraham Lincoln** was delivered by George Bancroft in the chamber of the House on the 12th of February, 1866, at the request of both Houses of Congress. The assemblage, both official and civil, as well as the historian-orator, was an honor to the nation's greatest dead. The Marine Band occupied the ante-room behind the reporters' gallery, and discoursed appropriate music.

On Tuesday evening, April 16, 1872, a large number of distinguished people assembled here to do the last honor to the scientist, **Samuel Finley Breese Morse,** LL.D. The memorial services were conducted under the direction of the National Telegraph Memorial Monument Association and of a committee appointed by the House. His portrait, painted by Bendan of Baltimore, framed in black and wreathed with evergreens, looked down from the parapet of the gallery facing the Speaker. On it were the words: "What hath God wrought!" Immediately behind was the Marine Band. The "Choral Society" were upon the floor in front. On the Speaker's right sat Vice-President Colfax. President Grant and his Cabinet, several members of the deceased's family and the Supreme Court of the United States and of the District of Columbia occupied the front row of seats before the Speaker. At the Clerk's desk, telegraphic instruments ticked ceaselessly another and yet more vivid tribute to the mute but ever-living dead. James A. Garfield and S. S. Cox were among those who addressed the reverent throng. After the prayer, Mr. Speaker Blaine opened the ceremonies with the words: "Less than thirty years ago a man of genius and learning was an earnest petitioner

before Congress for the small pecuniary aid that enabled him to test certain occult theories of science which he had laboriously evolved. To-night the Representatives of forty millions of people assemble in their legislative hall to do homage and honor to the name of Morse."

Seven years later, at eight o'clock on Thursday evening, January 16th, the Senate and House assembled in the same chamber to perform a similar mournful duty in honor of another scientist dead. Samuel J. Randall, as Speaker, called the body to order, and then presented the gavel to Vice-President Wheeler, who was to preside with his support. President Hayes with members of his Cabinet occupied the front seats to the right, the Chief Justice and associate justices corresponding seats to the left. To more fully bespeak the honor thus conferred upon the memory of **Joseph Henry,** late Secretary of the Smithsonian Institution, we have but to remember that William T. Sherman, James A. Garfield, S. S. Cox and Asa Gray, the botanist, added to the occasion the tribute of their words. The eulogium of Hannibal Hamlin, because of his unavoidable absence, was read by the Vice-President.

Here, on Monday, the 27th of February, 1882, occurred the exercises in commemoration of the life and character of **James A. Garfield,** the eulogium being pronounced at the special invitation of Congress by James G. Blaine. John Sherman was chairman of the committee on the part of the Senate; William McKinley, Jr., on the part of the House. The assemblage, which filled to their capacity the floor and galleries, was among the most notable ever gathered within the walls of the Capitol. The Senators attended in a body, as well as justices of the Supreme Court of the United States and many distinguished in the army, the navy and civil life, out of respect to the martyred President.

One of the most impressive funeral ceremonies which have taken place at the Capitol was that in honor of **Chief Justice Waite,** in the Hall of Representatives, March 28, 1888. At twelve o'clock, the casket was borne through the east doors into the rotunda, where it was placed upon two stools awaiting the formation of the procession to the House. There the heavy chairs of Russia leather from the Speaker's lobby had been arranged before his desk about the spot reserved for the casket. President Cleveland and his Cabinet, the Lieutenant-General of the army, Rear-Admiral Porter, diplomats and others distinguished in law, legislation, letters and war filled the hall in tribute to the departed. Mr. Ingalls, President pro tempore of the Senate, sat upon the Speaker's right. Bishop Paret and six assistants in Episcopal robes entered the door and stood silently in the aisle while the cortege formed behind them. "I am the Resurrection and the Life," rang out again and again through the great legislative hall in the impressive voice of the Bishop as the procession moved down the aisle. The Congressional committee wore white sashes with crape rosettes. The casket was borne by messengers of the

Court. Behind it came members of the bereaved family, followed by the justices. The choir of Epiphany Church sang the funeral chant, "Lord, let me know mine end," as the casket was placed upon the bier. The Episcopal funeral service was pronounced from the Clerk's desk. As the Bishop read the "Apostles' Creed," the vast audience upon the floor and in the galleries arose, many uniting their voices in the solemn service. The hymn, "Abide with Me," was sung during the ceremony, and as the cortege left the chamber at the completion of the exercises, a little before one o'clock, the words of "Asleep in Jesus" reverberated softly through the great hall.

**The Electoral Count.**—The President and Vice-President are not truly elected until the votes cast by the electors chosen by the people of the several States are counted, according to the Constitution, in the presence of the Senate and House of Representatives, and the Vice-President declares that each has received the requisite majority of ballots. This ceremony customarily takes place in the House Chamber. First, the Doorkeeper of the House announces the arrival of the Vice-President and Senate, preceded by a half dozen Capitol police and by a doorkeeper of the Senate, who bears two cherry boxes in which are the electoral votes still sealed just as they were delivered to the Vice-President by the special messenger of each State. The Secretary of the Senate escorts the Vice-President to the Speaker's chair. They are followed down the aisle by the two Senators who are to act as tellers on behalf of the Senate, and by the remaining Senators, two by two, to whom are assigned the front rows of seats on the right of the Speaker. Two keys are then placed upon the Speaker's desk by the Secretary, with which the Vice-President opens the boxes. From these he takes long brown envelopes, each marked with the name of its State, and for the first time breaks their inner wrappers. The enclosed certificates are then read—that only, however, from Alabama, as it is the first in the alphabetical list, in full—and given to the tellers, of whom there are two also on the part of the House. When all are opened, the tellers announce the number of votes for each candidate, the Secretary gathers up the originals of the certificates and the duplicates taken from the second box, and the Vice-President declares the result. Then falls the gavel, and the electoral count is finished. In a few moments, the House resumes its session. An amusing incident occurred at the count in 1893. Vice-President Morton was unable to find one of the keys, and only after considerable search and much discomfiture at last discovered it in his own vest pocket.

**House Library.**—The House Library is in the upper story of the annex, north of the main corridor on the gallery floor. It contains the records of every Congress from the first to the present one, state papers, the *Executive*, *Senate* and *House Documents*, and the *Statutes at Large*—an invaluable collection for studious Members.

**Portraits of Clay, Bedford and Carroll.**—A full-length portrait of Henry Clay, executed by Jno. Nagle in 1843 and purchased for $1,500, hangs on the wall above the eastern staircase. To the right and left, respectively, are portraits of Gunning Bedford of Delaware and of Charles Carroll, the signer of the Declaration of Independence. When Hancock asked the latter if he would sign, he answered: "Most willingly," and taking a pen, at once put his name to the instrument. "There go a few millions," said one of those who stood by; and all present agreed that in point of fortune few risked more than Charles Carroll of Carrollton. At the time of the purchase of the picture, in 1868, Mr. John B. Latrobe and Mr. John Robertson, an artist of Baltimore, wrote letters giving a brief history of it and certifying to its artistic merits and authenticity as one of Sully's. One thousand dollars was paid for it.

**Proclamation of Emancipation.**—On the wall above the landing of the staircase is the much-copied painting by Frank Carpenter of New York, known as the Signing of the Proclamation of Emancipation. This picture, painted at the White House in 1864, represents the meeting of the Cabinet there, in the room set apart for such meetings, when President Lincoln read his Proclamation of the 22d of September, 1862. Lincoln is in the foreground, presiding at the head of the long table, in his left hand the great Proclamation, and in his right a quill pen, which, on this occasion, was truly "mightier than the sword." Behind the President, on his right, stands Salmon P. Chase, Secretary of the Treasury, by whom is seated Edwin M. Stanton, Secretary of War. Upon Lincoln's left sits William H. Seward, Secretary of State; while at the rear, in the center of the painting, sits Gideon Welles, Secretary of the Navy. On the extreme right, Edward Bates, Attorney-General, is also seated at the table; and of the two Cabinet officers standing together in the background, the taller is Montgomery Blair, Postmaster-General, and the other, Caleb Smith, Secretary of the Interior.

When the artist first met President Lincoln, at a reception at the White House, he was welcomed with these words: "Oh, yes; I know; this is the painter." Then straightening himself to his full height, with a twinkle in his eye, the President added playfully: "Do you think, Mr. Carpenter, that you can make a handsome picture of *me?*" Carpenter describes his next interview with the Executive in this wise: "He received me pleasantly, giving me a seat near his own arm-chair; and after having read Mr. Lovejoy's note, he took off his spectacles, and said, 'Well, Mr. Carpenter, we will turn you in loose here, and try to give you a good chance to work out your idea.' Then, without paying much attention to the enthusiastic expression of my ambitious desire and purpose, he proceeded to give me a detailed account of the history and issue of the great proclamation. Having concluded this interesting statement, the President then proceeded to show me the various positions occupied by himself and the different members of the Cabinet, on

the occasion of the first meeting. 'As nearly as I remember,' said he, 'I sat near the head of the table; the Secretary of the Treasury and the Secretary of War were here, at my right hand; the others were grouped at the left.'

"At this point I exhibited to him a pencil sketch of the composition as I had conceived it, with no knowledge of the facts or details. The leading idea of this I found to be entirely consistent with the account I had just heard. I saw, however, that I should have to reverse the picture, placing the President at the other end of the table, to make it accord with his description. I had resolved to discard all appliances and tricks of picture-making, and endeavor, as faithfully as possible, to represent the scene as it actually transpired; room, furniture, accessories, all were to be painted from the actualities. It was a scene second only in historical importance and interest to that of the Declaration of Independence; and I felt assured, that, if honestly and earnestly painted, it need borrow no interest from imaginary curtain or column, gorgeous furniture or allegorical statue. Assenting heartily to what is called the 'realistic' school of art, when applied to the illustration of historic events, I felt in this case, that I had no more right to depart from the facts, than has the historian in his record.

"The general arrangement of the group, as described by the President, was fortunately entirely consistent with my purpose, which was to give that prominence to the different individuals which belonged to them respectively in the Administration. There was a curious mingling of fact and allegory in my mind, as I assigned to each his place on the canvas. There were two elements in the Cabinet, the radical and the conservative. Mr. Lincoln was placed at the head of the official table, between two groups, nearest that representing the radical, but the uniting point of both. The chief powers of government are War and Finance: the ministers of these were at his right,—the Secretary of War, symbolizing the great struggle, in the immediate foreground; the Secretary of the Treasury, actively supporting the new policy, standing by the President's side. The Army being the right hand, the Navy may very properly be styled the left hand of the government. The place for the Secretary of the Navy seemed, therefore, very naturally to be on Mr. Lincoln's left, at the rear of the table. To the Secretary of State, as the great expounder of the principles of the Republican party, the profound and sagacious statesman, would the attention of all at such a time be given. Entitled to precedence in discussion by his position in the Cabinet, he would necessarily form one of the central figures of the group. The four chief officers of the government were thus brought, in accordance with their relations to the Administration, nearest the person of the President, who, with the manuscript proclamation in hand, which he had just read, was represented leaning forward, listening to, and intently considering the views presented by, the Secretary of State. The Attorney-General, absorbed in the constitutional ques-

tions involved, with folded arms, was placed at the foot of the table opposite the President. The Secretary of the Interior and the Postmaster-General, occupying the less conspicuous positions of the Cabinet, seemed to take their proper places in the background of the picture."

"When, at length," continues the artist, "the conception as thus described was sketched upon the large canvas, and Mr. Lincoln came in to see it, his gratifying remark, often subsequently repeated, was, 'It is as good as it can be made.'

"It is not too much to say that the enthusiasm in which the work was conceived, flagged not to the end. The days were too short for labor upon it. Lighting at nightfall the great chandelier of the state dining-room, which was finally assigned me for a studio instead of the library, where the windows were shaded by the portico, the morning light frequently broke in upon me still standing pencil or palette in hand, before the immense canvas, unable to break the spell which bound me to it. 'We will turn you in loose here,' proved an 'open sesame' to me during the subsequent months of my occupation at the White House. My access to the official chamber was made nearly as free as that of the private secretaries, unless special business was being transacted. Sometimes a stranger, approaching the President with a low tone, would turn an inquiring eye toward the place where I sat, absorbed frequently in a pencil sketch of some object in the room. This would be met by the hearty tones of Mr. Lincoln,—I can hear them yet ringing in my ears,—'Oh, you need not mind him; he is but a painter.' There was a satisfaction to me, differing from that of any other experience, in simply sitting with him. Absorbed in his papers, he would become unconscious of my presence, while I intently studied every line and shade of expression in that furrowed face. In repose, it was the saddest face I ever knew."

It is not necessary to tell the story of the six months of incessant labor spent by the artist at the White House upon this work, nor to repeat the encomiums or criticisms of the press and public upon the painting during the days when it hung in the East Room, by the kind permission of the President, in order that the people might have an opportunity to see and enjoy it. The final view of the picture taken by the Executive and the artist together before the latter's farewell to his work at the Executive Mansion is characteristic of the great war-President in his relations to men in far diverging walks of life, and shows him in the new light of an art critic: "Turning to me," writes the artist, "President Lincoln said: 'Well, Carpenter, I must go in and take one more look at the picture before you leave us.' So saying, he accompanied me to the East Room, and sitting down in front of it, remained for some time in silence. I said that I had at length worked out my idea, as he expressed it at our first interview, and would now be glad to hear his final suggestions and criticism.

"'There is little to find fault with,' he replied; 'the portraiture is the main thing, and that seems to me absolutely perfect.'

"I then called his attention afresh to the accessories of the picture, stating that these had been selected from the objects in the Cabinet chamber with reference solely to their bearing upon the subject. 'Yes,' said he, 'there are the war-maps, the portfolios, the *slave*-map, and all; but the book in the corner, leaning against the chair-leg,—you have changed the title of that, I see.' 'Yes,' I replied; 'at the last moment I learned that you frequently consulted, during the period you were preparing the Proclamation, Solicitor Whiting's work on the 'War Powers of the President,' and as Emancipation was the result in fact of a military necessity, the book seemed to me just the thing to go in there; so I simply changed the title, leaving the old sheepskin cover as it was.' 'Now,' said he, 'Whiting's book is not a regular law-book. It is all very well that it should be there; but I would suggest that as you have changed the title, you change also the character of the binding. It now looks like an old volume of United States Statutes.' I thanked him for this criticism, and then said: 'Is there anything else that you would like changed or added?' 'No,' he replied, and then repeated very emphatically the expression he used when the design was first sketched upon the canvas: 'It is as good as it can be made.'

"I then referred at some length to the enthusiasm in which the picture was conceived and had been executed, concluding with an expression of my profound appreciation of the very unusual opportunities afforded me in the prosecution of the work, and his unvarying kindness and consideration through the many weeks of our intercourse.

"He listened pensively,—almost passively, to me,—his eyes fastened upon the picture. As I finished he turned, and in his simple-hearted, earnest way, said: 'Carpenter, I believe I am about as glad over the success of this work as you are.' And with these words in my ear, and a cordial 'good-bye' grasp of the hand, President and painter separated."

In his masterly lecture upon Abraham Lincoln, Colonel Robert G. Ingersoll tells an anecdote which throws a humanizing ray upon this canvas: "On the 22d of July, 1862, Lincoln sent word to the members of his cabinet that he wished to see them. It so happened that Secretary Chase was the first to arrive. He found Lincoln reading a book. Looking up from the page, the President said: 'Chase, did you ever read this book?' 'What book is it?' asked Chase. 'Artemus Ward,' replied Lincoln. 'Let me read you this chapter, entitled "*Wax Works in Albany.*"' And so he began reading while the other members of the cabinet one by one came in. At last Stanton told Mr. Lincoln that he was in a great hurry, and if any business was to be done he would like to do it at once. Whereupon Mr. Lincoln laid down the open book—opened a drawer, took out a paper and said: 'Gentlemen, I have

PROPOSED BRONZE DOORS—HOUSE WING

*By permission of Edward Clark*

called you together to notify you what I have determined to do—I want no advice. Nothing can change my mind.'

"He then read the Proclamation of Emancipation—Chase thought there ought to be something about God at the close, to which Lincoln replied: 'Put it in, it won't hurt it.' It was also agreed that the President would wait for a victory in the field before giving the Proclamation to the world.

"The meeting was over, the members went their way. Mr. Chase was the last to go, and as he went through the door looked back and saw that Mr. Lincoln had taken up the book and was again engrossed in the *Wax Wurx at Albany*."

This painting was purchased from Frank H. Carpenter, the artist, for $25,000, and was formally presented to Congress, February 12, 1878, by Mrs. Elizabeth Thompson, for which she received its thanks through a joint resolution, approved February 1st. The ceremony of acceptance was quite impressive. During the short recess just preceding, the picture, which, covered with the American flag, had been suspended back of the Speaker's chair, was unveiled. At two minutes before two o'clock, the House came to order. The Senate, preceded by the Vice-President and accompanied by its Sergeant-at-Arms, entered the hall in a body and took the seats assigned to it. The donor and the artist were honored with seats upon the floor. The Vice-President sat upon the right of the Speaker. Garfield, a Northern general, made the presentation speech. He was followed by Stephens, formerly the Vice-President of the Confederacy. The thanks of Congress conferred upon Mrs. Thompson the privilege of the floor of the House during any of its sessions. Only one other woman has been similarly honored, Dolly Madison, the wife of President Madison, who received the thanks of the House in 1844, presumably for her distinguished character and for her courage in preserving for the enjoyment of posterity the famous Gilbert Stuart painting of Washington, which hung upon the walls of the White House when the city was burned by the British in 1814. It is not remembered, however, that either Mrs. Madison or Mrs. Thompson ever availed herself of the privilege thus conferred.

**Statue of Jefferson.**—In the niche at the foot of the stairway stands a marble statue of Thomas Jefferson, for which the government paid $10,000. This sum was a part of an appropriation made by the act of March 3, 1855, authorizing the President to contract with Hiram Powers for some work of art to adorn the Capitol.

**Proposed Bronze Doors.**—In 1855, Thomas Crawford was engaged to furnish designs for doors, to be cast in bronze, for the eastern entrance to the House wing. These designs were executed in plaster in 1864 by William H. Rinehart for $8,940, and, for many years, have been stored beneath the crypt. No appropriation has been made for their casting. The panels represent historical scenes during the days of the building of the nation.

**Sergeant-at-Arms' and Committee Rooms.**—The rooms of the Committees on Military Affairs, adorned with a series of paintings of the forts of the United States, and on Ways and Means, decorated in fresco, are on the main floor and front to the east. It is the duty of the latter committee to frame in the first instance all tariff legislation for the country. Each bill is customarily named, by courtesy, after the chairman of the committee at the time, as he is usually the leader of his party and necessarily represents the measure upon the floor. In this room, the famous Mills, McKinley, Wilson and Dingley tariff bills were formulated before they were reported to the House for its action.

In the southeast corner of the wing is the office of the Sergeant-at-Arms, one of whose agreeable duties it is to compel the attendance of absent Members upon a "call" of the House. As its disbursing officer, he pays the salaries, mileage and funeral expenses of its Members, disbursing yearly from $2,250,000 to $2,500,000.

**Great Mace.**—Among the official duties of the Sergeant-at-Arms rests also the care of the Great Mace. This time-honored emblem of authority is composed of thirteen ebony sticks, silver-bound and surmounted by a silver globe, delicately engraved with the map of the world, upon the top of which rests a silver eagle with wings outstretched. A few minutes before the assembling of the House, it is the duty of an assistant Sergeant-at-Arms to carry the mace to the floor and rest it on the platform, prepared for that purpose, against the wall beside the Speaker. When the Chaplain finishes the benediction, the Speaker declares the House in session, and the mace is raised and placed upon its immovable pedestal of malachite, where it remains until the House adjourns. The assistant Sergeant-at-Arms then formally bears it back and replaces it in the custody of his superior.

The House is not always an orderly body. This was especially so in war times. Indeed, as late as August 27, 1890, Mr. Enloe appropriately asked the Speaker if it would not "be in order to substitute the Marquis of Queensberry rules for the rules of the House and proceed to do business"? The question of enforcing order is a vital one, and two Members are reported as once saying defiantly: "Let them try it." Whenever during sessions the House becomes too turbulent for the Speaker to control, he directs the

Sergeant-at-Arms to take the mace from its pedestal and carry it among the Members. It has been upon the rarest occasions only that this authority has not been immediately respected.

**Taulbee-Kincaid Affair.**—On February 28, 1890, shortly before two P.M., the stairs leading from the eastern corridor of the House to the basement were the scene of a tragedy. Ex-Representative William Preston Taulbee of Kentucky was shot by Charles E. Kincaid, correspondent of the Louisville *Times*, as he was descending the lower flight. The primary cause of the trouble was generally accredited to an account of a scandal, published about a year before in Judge Kincaid's paper, in which were insinuations of Taulbee's implication. He certainly believed Kincaid wrote the article. Two hours before the shooting, an altercation had occurred between the gentlemen near the east entrance to the House floor. The wounded man did not fall, but staggered down the steps. He was taken to the room of the Committee on Public Buildings and Grounds, where he was soon surrounded by most of the Kentucky delegation. Kincaid was removed to the guard room of the Capitol. Taulbee died at five o'clock on the morning of March 11, 1890. The autopsy showed the ball lodged at the base of the brain. On April 8, 1891, a jury in the Criminal Court of the District of Columbia found Kincaid "Not guilty."

## STATUARY HALL

THE central or northern doors leading to the floor of the House of Representatives form the southern terminus of the main corridor of the Capitol. Through this long interior vista, in case all doors are opened and obstructions removed, the Vice-President of the United States and the Speaker of the House can see, but not recognize, each other, while presiding over their respective legislative bodies at the two ends of the Capitol.

**Old Hall of Representatives.**—This corridor passes through Statuary Hall, which, as the original Hall of Representatives, was occupied by the House from 1807 to 1814, when the British burned the Capitol, and again, after the restoration by Latrobe, until the 16th of September, 1857, when that body formally took possession of its present chamber. Since that time, the hall has not been altered, save to remove the furniture and draperies and to tile the floor. This was once nearly four feet lower than it is to-day, and in its elevation relative to that of the Senate, no doubt, took rise the otherwise inappropriate title of the "Lower House."

In the old days, even after the restoration, there were few decorations in the Capitol. The walls for the most part were plain, and whitewashed every year. No extensive lobbies, as now, existed for the accommodation of the Members. When there was a "call" of the House, a vote or a motion for adjournment, Representatives were notified by two large bells, one in each of the corridors down stairs near the committee rooms, which were rung by the doorkeepers in such a manner as to distinguish their meaning. These sounded like great fire-bells through the Capitol.

Librarian Watterston, writing in 1842 of this chamber, says the capitals of the pillars support a "dome with painted caissons, to represent that of the Pantheon at Rome. From the centre of this dome is erected, to admit the light from above, a handsome cupola, richly painted and ornamented by a young Italian artist named Bonani, who also painted the ceiling, and who died in this city soon after it was completed. The colossal figure of Liberty (in plaster) is by Causici. On the entablature beneath is sculptured in stone the American eagle in the act of taking wing, executed by another Italian artist (Valaperti) of high reputation, who has left but this single specimen of his talents in this country, and who disappeared suddenly and mysteriously soon after it was executed. Between columns, at their base, are placed sofas for the accommodation of the members and those who are privileged to enter the Hall; and within the bar, in a semicircle fronting the Speaker's chair, are seated the members of the House, each of whom is furnished with a mahogany desk, an armed chair, and writing materials. The entrances to the galleries are at the south end of the wing; and at the point on each side of the Hall, where the staircases diverge, is stationed a doorkeeper, to prevent the persons from passing into the ladies' gallery, who are excluded by the rule, and to direct others who are not the way in to it, and also to the gentlemen's gallery opposite. There is also a passage to those galleries from the interior of the Hall, which leads through two lobbies. On the left of the eastern lobby are the Speaker's room and that of the Sergeant-at-Arms, and above the latter an apartment for bound documents and state papers, called the Library of the House. At the same elevation in the western lobby are two commodious apartments, which are used as the depositories of Executive and Congressional documents not bound, and for immediate use. Below one of these and on the floor of the lobby formed by an angle of the building, is the Post Office of the House."

Lafayette's picture, presented to Congress during his last visit to America, then hung on the west side of the loggia; Vanderlyn's Washington in a panel on the opposite side. Dickens, who visited Congress nearly every day during his stay in Washington in the same year, describes this chamber as "a beautiful and spacious hall of semicircular shape, supported by handsome pillars. One part of the gallery is appropriated to the ladies, and there they sit in front rows, and come in, and go out, as at a play or concert. The chair is canopied, and raised considerably above the floor of the House; and every member has an easy-chair and a writing-desk to himself; which is denounced by some people out-of-doors as a most unfortunate and injudicious arrangement, tending to long sittings and prosaic speeches. It is an elegant chamber to look at, but a singularly bad one for all purposes of hearing. Both Houses are handsomely carpeted; but the state to which these carpets are reduced by the universal disregard of the spittoon with which every honorable member is

accommodated, and the extraordinary improvements on the pattern which are squirted and dabbled upon it in every direction, do not admit of being described. It is strange enough too, to see an honorable gentleman leaning back in his tilted chair with his legs on the desk before him, shaping a convenient 'plug' with his pen knife, and when it is quite ready for use, shooting the old one with his mouth as from a pop-gun, and clapping the new one in its place. I was surprised to observe that even steady old chewers of great experience are not always good marksmen."

**Notable Events.—Madison** was twice inaugurated in this old Hall of Representatives, before the restoration, on March 4, 1809 and 1813; **Monroe** once, after the restoration, on March 5, 1821, the 4th having fallen on Sunday. Chief Justice Marshall administered the oath on each occasion. Jefferson's proclamation of 1808 required the Senate to convene in extra session in the Senate Chamber. When the time came, however, they assembled in the Hall of Representatives, and there the new Senators took the oath of office. After the ceremony of the inauguration was completed, the President retired, and the Senators repaired to their own chamber. At the two other inaugurations, there being no necessity to confirm new Cabinets, no proclamations were issued convening the Senate. In 1813, Madison was escorted to the Capitol by the District cavalry, where he was received by several volunteer corps of Washington, Georgetown and Alexandria, drawn up in line. He delivered his speech in the presence of many Members of Congress, the justices of the Supreme Court, the foreign Ministers and a large gathering of ladies and gentlemen. Monroe had a less propitious day in 1821; for snow and rain had fallen during the preceding night; yet the ceremony was perhaps even more imposing within doors. Immense crowds thronged the Capitol, and at least two thousand persons gained admission to the chamber itself. The President took his place on the platform in front of the Speaker's chair. He first took the oath of office, and then, with the Chief Justice still standing at his side, delivered his inaugural. About were grouped noted dignitaries of the government and members of the foreign legations, while many ladies occupied seats in the interior. The Marine Band played as the President entered and as he left the chamber. Vice-President Tompkins had already taken the oath, on entering his second term, at his private residence on Saturday, the 3d. Here, also, on July 10, 1850, the day following the death of President Taylor, the Heads of Departments and the Senate joined the House; and at noon, William Cranch, Chief Judge of the Circuit Court of the United States for the District of Columbia, administered the oath of office to **Millard Fillmore.**

**Election of President by House.**—When the electoral votes were counted in the old Senate Chamber in 1825, it was found that John C. Calhoun was duly elected Vice-President, but that none of the candidates for

HOUSE OF REPRESENTATIVES, 1822

*From the original painting, now dim with age, by* ***Samuel Finley Breese Morse****, by permission of* ***Daniel Huntington.***

President had received a majority of the votes. According to the Constitution, therefore, the House, after the Speaker had appointed a teller from each of the twenty-four States in the Union, proceeded to ballot by States for the three who had received the highest number, Andrew Jackson, John Quincy Adams and William H. Crawford. Upon the count it was found that Adams had received the votes of thirteen States, and the Speaker declared him elected President. At this announcement, there was some clapping of hands, but also hisses, and the galleries were cleared. The election caused much dissatisfaction among those who had voted for Jackson, as he had received the largest popular vote. Many attributed the result to an alliance between Adams and Clay, and John Randolph soon after in the Senate evidently referred to it when he said: "I was defeated, horse, foot, and dragoons—cut up, clean broke down by the coalition of Blifil and Black George—*by the combination, unheard of till then, of the Puritan with the Black-leg!*" Randolph's repeated charges drew a challenge from Clay. The duel took place on the banks of the Potomac, but Randolph fired in the air and no one was hurt.

**Attempted Assassination of Jackson.**—On the afternoon of January 30, 1835, the funeral services of a Representative from South Carolina in this hall barely escaped forming the prelude to a great tragedy. President Jackson, accompanied by Mr. Woodbury and Mr. Dickerson, was near the head of the procession which was to escort the departed to the grave. The President had crossed the rotunda and was about to step upon the eastern portico when a man rushed forth from the crowd, and, leveling a pistol at the breast of the Executive, but eight feet away, pulled the trigger. The spectators were breathless. The cap exploded with a loud report, but the pistol was not discharged. Dropping it quickly to the floor, the would-be assassin attempted to fire a second weapon, with the same fortunate result. The President, wild with rage and thoughtless of danger, rushed at his adversary with uplifted cane. Lieutenant Gedney of the navy, however, knocked the madman down before the President reached him.

Harriet Martineau was a witness of this scene. "We went to the Capitol," she writes, "at about half an hour before noon, and found many ladies already seated in the gallery of the Hall of Representatives. I chanced to be at the precise point of the gallery where the sounds from every part of the House are concentrated; so that I heard the whole service, while I was at such a distance as to command a view of the entire scene. In the chair were the President of the Senate and the Speaker of the Representatives. Below them sat the officiating clergyman; immediately opposite to whom were the president and heads of departments on one side the coffin, and the judges of the Supreme Court and members of the Senate on the other. The representatives sat in rows behind, each with crape around the left arm; some in black; many in blue coats with bright buttons. Some of the fiercest political foes

in the country; some who never meet on any other occasion—the president and the South Carolina senators, for instance—now sat knee to knee, necessarily looking into each others' faces. With a coffin beside them, and such an event awaiting their exit, how out of place was hatred here!

"After prayers there was a sermon, in which warning of death was brought home to all, and particularly to the aged; and the vanity of all disturbances of human passion when in view of the grave was dwelt upon. There sat the gray-headed old president, at that time feeble, and looking scarcely able to go through this ceremonial. I saw him apparently listening to the discourse; I saw him rise when it was over, and follow the coffin in his turn, somewhat feebly; I saw him disappear in the doorway, and immediately descended with my party to the Rotundo, in order to behold the departure of the procession for the grave. At the bottom of the stairs a member of Congress met us, pale and trembling, with the news that the president had been twice fired at with a pistol by an assassin who had waylaid him in the portico, but that both pistols had missed fire. At this moment the assassin rushed into the Rotundo where we were standing, pursued and instantly surrounded by a crowd. I saw his hands and half-bare arms struggling above the heads of the crowd in resistance to being handcuffed. He was presently overpowered, conveyed to a carriage, and taken before a magistrate. The attack threw the old soldier into a tremendous passion. He fears nothing, but his temper is not equal to his courage. Instead of his putting the event calmly aside, and proceeding with the business of the hour, it was found necessary to put him in his carriage and take him home.

"We feared what the consequences would be. We had little doubt that the assassin Lawrence was mad; and as little that, before the day was out, we should hear the crime imputed to more than one political party or individual. And so it was. Before two hours were over, the name of almost every eminent politician was mixed up with that of the poor maniac who caused the uproar. The president's misconduct on the occasion was the most virulent and protracted."

**Death of John Quincy Adams.**—On February 13, 1847, during the discussion of the "Three Million Dollar" bill, John Quincy Adams, who had been dangerously ill, appeared for the first time in Congress during that session. As he passed into this old Hall of Representatives, the entire House arose from their seats out of respect; all business was temporarily suspended; and Andrew Johnson, afterwards President, turning to the chair said that in accordance with his intention when he selected his present seat he now renounced it in favor of the former President of the United States. The bronze tablet to-day upon the floor marks the spot where stood this desk, and where later that veteran of politics was prostrated. When the House moved into its present quarters, the mahogany desks in the old hall were sold, and,

it is said, this desk of John Quincy Adams brought more than any of the rest. The commemorative tablet was laid at the instance of ex-Governor Long of Massachusetts when a Member of the Fiftieth Congress.

The death of Adams is graphically told by Charles Jared Ingersoll, his fellow-Member: "On the 21st of February, 1848, he underwent his death-stroke in attempting to give utterance to an emotion. The House of Representatives were voting thanks to several of the generals in the Mexican War, to which he was opposed, not only because of his disapproval of the war and the administration charged with it, but because, as he objected, some of the generals were under charges to be tried for misconduct. Uttering his nay to the Clerk's call for votes, with the petulant vehemence he often effected, as if not merely to negative but stigmatize the proposition, and soon afterwards trying, as is believed, to rise and say something, he sunk forward in his seat senseless, in a fit of mortal paralysis. A crowd of members rushed to his help, and keeping my place at some distance, I did not see him till lifted up and borne off by Dr. George Fries, one of the Ohio members, who, attended by many others, carried him through the middle aisle out of the House, by the centre door into the rotunda, where Dr. Fries in his lap supported Mr. Adams, till a sofa was brought, on which he was laid and taken into the Speaker's room. Almost inanimate, he is said to have uttered a few words, 'This is the last of earth,' as his valedictory to the world, from which he had prepared for conspicuous departure. His family, friends, and several ministers of the Gospel soon came and prayed for him, not, however, without misunderstanding as to which clergyman was best entitled, and further heart burning afterwards concerning their invitations to the funeral, as passionately preached by one of the disappointed from the pulpit the following Sunday.

"Mr. Adams longed to die in the Capitol, and surpassed Chatham's death, which he emulated. If Adams could have expired when, as well as where, he wished, it would have been next day after his attack, the 22d February, Washington's birth-day, instead of living until the evening of the 23d.

"Hated and vilified as he had been in the Capitol, his death was instantly followed there by a gush of unanimous veneration for his memory, and unbounded respect for his mortal remains.

"Adjourning at once on his apparent, the House of Representatives adjourned again the next two days, awaiting his actual demise, and then the rest of the week for his obsequies.

"The Hall and his chair were draped in mourning on the day of his funeral, and many of the houses of Washington in like manner."

They first bore the couch of the dying statesman to the east door of the rotunda, where are now the bronze portals, hoping that the fresh air might

revive him. This view across what might be appropriately called the President's portico was the last fading impression of the world outside the Capitol reflected by the shattered mind. The atmosphere, alas, was chilly and heavy with vapor; and at the suggestion of Mr. Winthrop, the couch was taken to the Speaker's room. Mrs. Adams and the nephew and niece of the afflicted arrived post haste but they could do little else than watch the image fade before their tear-stained eyes.

The funeral ceremonies were held in the Hall of Representatives on the 26th. The Capitol was filled to overflowing. The old hall was shrouded in black with "great taste and judgment by the officers of the House, under the suggestion, and kind supervision of a distinguished lady." The fair figure of *History* was robed in black, save the arm "holding the recording pen," says the *Intelligencer*, "whose alabaster whiteness, in strong contrast with the surrounding stole, had a fine effect; heightened as it was by the attitude of the head, which, turning towards one side, happened to have its countenance in the very direction where stood the vacant seat of Mr. Adams, as if in the act of recording the solemn circumstances of his death. That seat by order of the house was draped in mourning, and by the fact of its vacancy recalled every beholder to the blow which had there fallen, like a thunderbolt from a cloudless sky. The portraits of Washington and Lafayette, on either hand of the chair, were covered over with thin crape, casting a melancholy dimness over the features, without entirely concealing them, the frames being covered with a deeper black. The effect of this, too, was very fine, most truly representing what would have been the feeling of both those distinguished men if alive to witness the solemn scene; for Washington gave the deceased his first Commission, and Lafayette embraced him in his arms when taking his last adieu of America."

Seats before the desk were reserved for judges, the Cabinet, the diplomatic corps and the committee of arrangements, which consisted of one Representative from each State in the Union. In the center stood a table, covered with a black velvet pall, to support the casket. Behind the foreign representatives were the seats for officers of the army and navy. Clergymen also were accorded places upon the floor, some coming from Alexandria, Baltimore and even Massachusetts to attend the ceremony. Seats for the family were reserved upon the extreme left. Some of the diplomats appeared in full court dress, with orders and decorations, while others came in simple suits of black. The Speaker, President of the Senate, officers of both Houses, members of the committee of arrangements and attendant physicians wore white scarfs. The galleries and lobbies were packed to suffocation. Following the reading of the journal, the Senate entered, preceded by its venerable presiding officer, George Mifflin Dallas, with white and flowing hair. He sat upon the Speaker's left. Everyone arose as James K. Polk, the President of the

United States, entered the hall. The casket was escorted by the committee of arrangements and followed by the Massachusetts delegation as mourners. Chaplain Gurley read from Scripture and offered prayer. The choir then sang a hymn. The address followed, after which came the closing hymn and apostolic benediction.

As soon as the ceremonies were completed, the procession formed. The casket was borne to the rotunda, out the eastern portal, and down the steps, where carriages were in waiting. The funeral car was canopied in black velvet and surmounted by an eagle with wings outstretched, covered with crape. It was drawn by six white horses, led by as many grooms—both horses and grooms attired in sable. The casket was covered with black velvet, ornamented with silver lace. Upon its plate was the following inscription:

John Quincy Adams,
Born
An Inhabitant of Massachusetts, July 11, 1767,
Died
A Citizen of the United States,
In the Capitol of Washington,
February 23, 1848;
Having served his Country for Half a Century,
And
Enjoyed its Highest Honors.

**Acoustics.**—The difficulty of speaking and hearing in this hall was much complained of by the Members from the first time they occupied it, in 1807. The present flooring is tessellated in black and white marble. Some of these squares have accidentally fallen into key with the peculiar form of the ceiling, arch and dome, and now definitely mark the marvelous acoustic properties of the hall, in the way of whispering galleries, curious echoes and ventriloquist effects. These strange echoes have constantly baffled the most skilful efforts of various architects. Their history forms an interesting chapter, not only architecturally but popularly. It is especially amusing to observe how learnedly Latrobe comments upon them, and how readily he points out for the edification of Congress all the difficulties and their remedies; for, when it fell to his lot to rebuild the old south wing after the fire, though untrammelled in the supervision, his theories * did not solve the difficulty. Thornton always maintained that the chamber would have given no trouble had Latrobe but followed *his* original design. The curious echoes still cling to the old hall and reverberate strangely in the ears, like admonitions from the spirits of departed statesmen whose voices once rang out within its walls.

* For reports, see Appendix, pp. 261–273.

There is certainly something ghostly about it, with its circular assembly of mute representatives in bronze and marble and its wonderful whispering walls.

The acoustic properties of the room are truly unaccountable, as it was modeled after buildings successfully used for theaters and auditoriums in Greece and Rome, and is quite similar in design to the French Chamber of Deputies in Paris. Some of the difficulty was obviated, however, by a simple suggestion * of Robert Mills, an architect, who, in 1832, showed the fallacy in the arrangement of the seats by which Representatives were compelled to speak toward the flat wall at the south end of the room, where the Speaker had his desk, near the center of the prostyle. The seats were accordingly reversed with slightly beneficial results, the presiding officer occupying the north end of the room and the Members speaking toward the semi-circular wall.

**Franzoni Clock.**—The clock above the door which leads to the rotunda was carved from a solid piece of marble by Franzoni, and commands admiration for its beauty. Clio, the Muse who presides over History, standing in a winged chariot, records the passing events of the nation upon tablets. The wheels indicate the flight of time as the car rolls over a globe, which is encircled by a belt whereon are chiseled the signs of the zodiac. This artistic bit was carved in the Capitol at a per diem compensation. Its cost is unknown. Behind the clock runs a semi-circular gallery, once occupied by wealth and fashion, but now the depository of hundreds of dusty, rarely-read volumes.

**Statuary.**—This old Hall of Representatives was set apart as a National Hall of Statuary by a provision of the sundry civil bill of July 2, 1864, pursuant to a resolution offered by Mr. Morrill of Vermont. The President, at the same time, was given authority to invite each State to contribute for its adornment two statues in bronze or marble, of deceased citizens of the State, whom, "for their historic renown or from civic or military services," she should consider worthy of such national commemoration. At present, only thirteen States have responded to this call.

In the southeast corner stand the contributions of the State of Connecticut, **Roger Sherman** and **Jonathan Trumbull,** by the same sculptor, C. B. Ives. Trumbull was Governor of the Colony and first Governor of the State. Washington, who "relied on him as one of his main pillars of support," called him "Brother Jonathan," and from this has come the nickname of the United States. The next in the circle, **John P. Muhlenberg,** by Blanche Nevin, is from Pennsylvania. On the Sunday following the news of the battle of Lexington, he preached a sermon which will live in the memory of man as long as history is read. The congregation was startled by its dramatic climax, excusable because of its sincere patriotism. Throwing off the robes

* For report, see Appendix, p. 268.

of the minister, he stepped forth in the uniform of the soldier, uttering the words: "There is a time for all things—a time to preach and a time to fight—and now is the time to fight." He then organized a company of troops from among his congregation, joined Washington's army, became a general, and was present at the surrender of Lord Cornwallis at Yorktown.

From Vermont comes a statue, by Larkin C. Mead, of **Ethan Allen,** the

hero of Ticonderoga, who demanded its surrender "in the name of the great Jehovah and the Continental Congress." Michigan sends one statue, of **Lewis Cass,** the work of the eminent sculptor, Daniel C. French, whose "Minute Man" at Concord, Massachusetts, is universally admired. The artist had an admirable subject for a statue in this sturdy son of Michigan. The rugged lines of his face, which reveal his strength of character and Spartan raising, lend themselves to the chisel's nicest art. In looking at the statue, one feels the force and reality of the man who, when Hull ignominiously surrendered at Detroit, then a young colonel, broke his sword across his knee, exclaiming: "The British never shall have it!"

From the State of Ohio comes **James Abram Garfield** and Governor **William Allen,** both by Niehaus. **Jacob Collamer,** Senator from Vermont, is the work of Preston Powers. **Robert Fulton,** by Howard Roberts, is the gift of Pennsylvania. His *Clermont,* the first successful steamboat, left New York for Albany August 7, 1807. This picturesque statue attracts universal attention, but deserves little recognition from critics, otherwise than for its graceful and idea-possessing pose. The face is characterless. The statues which follow, of General **Nathaniel Greene** of Revolutionary fame, the corner-stone of whose monument in Savannah, Georgia, was laid by Lafay-

ette in 1825, and of **Roger Williams,** the founder of the Colony, are from Rhode Island. They were sculptured respectively by H. K. Brown and Franklin Simmons. A bust of **Abraham Lincoln** by Sarah Fisher Ames, which was purchased by the government for $2,000, occupies the next pedestal. Then comes a bust of **Thomas Crawford,** the sculptor, by T. Gagliardi. The Empire State is represented by the following figure in bronze, of **George Clinton,** her first Governor, also by H. K. Brown. The same artist appears again as the sculptor of the statue of **Richard Stockton,** one of the signers of the Declaration of Independence, the gift of the State of New Jersey. Illinois contributes a bronze statue of General **James Shields,** her Senator and warrior, by Leonard W. Volk; and the second statue from New Jersey, of **Philip Kearney,** a Major-General in the Civil war who was killed at Chantilly, is still another work of H. K. Brown.

Next in the circle is an exquisite statue of Father **James Marquette,** by the Italian sculptor, G. Trentenove, the first contribution to the Hall of Statuary from the State of Wisconsin. This is the statue which has awakened such antagonism, because the sculptor represented the pioneer of Wisconsin in his habitual robes of a Jesuit priest. The opposition, instigated by members of the organization known as the "A. P. A.," has fortunately died out, however, after elaborate discussion in the press and on the floor of Congress; and the statue, having been duly accepted by the Senate, remains as one of the choicest art-treasures within the walls of the Capitol. A statue of **Abraham Lincoln,** by Vinnie Ream, stands next in line. It was bought by the government to commemorate him whose "loving life, like a bow of peace, spans and arches all the clouds of war." Then follows **Alexander Hamilton** by Horatio Stone, bought by the government for $10,000. **John Winthrop,** by Richard S. Greenough, represents the Old Commonwealth. He was the first Governor of the Massachusetts Bay Colony.

By the door leading to the rotunda stand marbles of **John Stark** and **Daniel Webster** as mute exponents of the saying that New Hampshire is good only "to build school-houses and raise men." Stark was the hero of Bennington; as he came in view of the British, he said to his New Hamp-

shire militia: "See, men: there are the red-coats; we must beat to-day, or Molly Stark's a widow."

These statues were modeled by Carl Conrads after statues in bronze now in the State House park at Concord, New Hampshire. The original also of Stark is by Conrads, and was erected by the State. The original of the Webster statue is by Ball, and was presented to New Hampshire by Benjamin Pierce Cheney.

On the occasion of the acceptance of these statues by Congress, Mr. Gallinger exclaimed of General Stark: "Amid the gloom and despondency of the darkest days of that heroic struggle his vision discerned a victorious ending. Eighty-four years of age when the second war with Great Britain commenced, he longed for the energy of youth that he might engage in the strife, and chafed under the burdens that kept him from again serving his country."

Mr. Chandler, representing the State of Webster's birth, proudly said: "In centuries to come, if the statues in the gallery escape the levelling hand of time, and future generations look upon the likeness of Webster and ask

who he was and what he did, there shall come the undying eulogium: He was the great expounder and defender of the American Constitution."

Mr. Hoar of Massachusetts honored his State's adopted son and Senator, whose greatest life-work had been performed in the Capitol, in words of eloquence and kindly judgment: "It would have been fortunate," he said, "for Mr. Webster's happiness and for his fame if he had died before 1850. But what would have been his fame and what would have been his happiness if his life could have been spared till 1865! He would have seen his great arguments in the reply to Haine, in the debates with Calhoun, inspiring, guiding, commanding, strengthening. The judge in the court is citing them. The orator in the Senate is repeating them. The soldier by the camp fire is meditating them. The Union cannon is shotted with them. They are flashing from the muzzle of the rifle. They are gleaming in the stroke of the saber. They are heard in the roar of the artillery. They shine on the advancing banner. They mingle with the shout of victory. They conquer in the surrender of Appomattox. They abide forever and forever in the returning reason of an estranged section and the returning loyalty of a united people! Oh, if he could but have lived! If he could but have lived, how the hearts of his countrymen would have come back to him! In all the attributes of a mighty and splendid manhood he never had a superior on earth. Master of English speech, master of the loftiest emotions that stirred the hearts of his countrymen, comprehending better than any other man save Marshall the principles of her Constitution, he is the one foremost figure in our history between the day when Washington died and the day when Lincoln took the oath of office."

The statue of **Samuel Adams,** by Anne Whitney, next in line, is the gift of Massachusetts. On its base are words addressed by him, as the spokesman of the committee, to Governor Hutchinson on March 6, 1770, the day after the Boston Massacre, in demanding the withdrawal of the British troops: "Night is approaching. An immediate answer is expected. Both regiments or none." **William King,** by Franklin Simmons, comes as the first Governor of the State of Maine. The statue is interesting for the debate provoked in the Senate, January 22, 1878, when Mr. Hannibal Hamlin introduced the resolution for its acceptance by the government. Mr. Blaine practically imputed to the Massachusetts Senators, Hoar and Dawes, an ignorance of the history of their own State. A skirmish naturally ensued, which opened old wounds relative to the war of 1812, the creation of the State of Maine out of Massachusetts territory, and the sacrifices forced upon the northern State under the Ashburton Treaty, negotiated by a former Massachusetts Senator when Secretary of State, Daniel Webster.

The plaster statue of **George Washington,** which occupies the next place in the circle and which, perhaps, found its way into the possession of

the government through Thomas Jefferson, is probably one of the models which the sculptor, Jean Antoine Houdon, made for the marble statue now in the rotunda of the State House at Richmond, Virginia. This theory of its origin is suggested by the following letter from Jefferson to Mr. Parker, written in the Senate Chamber January 13, 1800: "I have the honor to inform you that the marble statue of General Washington in the Capitol at Richmond, with its pedestal, cost in Paris 24,000 livres or 1,000 Louis d'ors. Besides this we paid Houdon's coming to and returning from Virginia to take the General's likeness, which as well as I recollect were about 500 guineas, and the transportation of the statue to Virginia with a workman to put it up, the amount of which I never heard. I believe that in Rome or Florence, the same thing may be had from the best artists for about two thirds of the above prices, executed in the marble of Carrara, the best now known. But unless Ciracchi's busts of General Washington are, any of them, there, it would be necessary to send there one of Houdon's figures in plaster, which, packed for safe transportation, would cost 20 or 30 guineas."

The Richmond statue was sculptured in pursuance of a resolution of the Legislature of Virginia, of January 22, 1784, which authorized the Executive "to take measures for procuring a statue of General Washington, to be of the finest marble and the best workmanship, with the following inscription* on its pedestal:

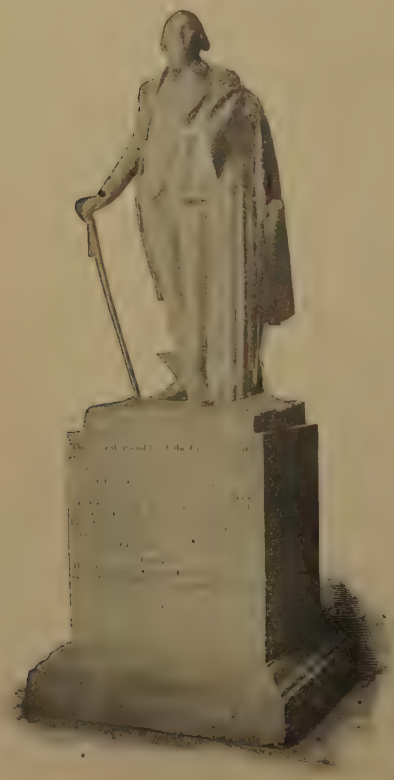
The General Assembly of the Commonwealth of Virginia
have caused this Statue to be erected
as a Monument of Affection and Gratitude to
GEORGE WASHINGTON;
Who,
uniting to the Endowments of the Hero the Virtues of the Patriot,
and exerting both in establishing the Liberties of his Country,
has rendered his Name dear to his Fellow Citizens,
and given the World an Immortal Example
of true Glory."

Governor Harrison accordingly wrote to Jefferson and Franklin, then in Paris; and they selected Houdon as "the first statuary in Europe." The artist seems to have considered the work "as promising the brightest chapter of his history." His eagerness to undertake the task was, no doubt, prompted partly by the hope of being employed to design also the equestrian statue, authorized by Congress on August 7, 1783, for which he made a model, exhibited in the Salon of 1793. He reached Washington's home upon the Potomac late on Sunday night, October 2, 1785, where he remained a fortnight enjoy-

* This tribute is said to have been penned at the time by James Madison, upon his knee.

ing the intimacy of the family. Every opportunity was afforded him by close companionship for the study of his subject's physiognomy and temperament, and he was permitted not only to take accurate measurements of Washington's frame, but to make a mold of the face, head and chest. "George Washington, in the prime of life," writes George W. P. Custis, "stood six feet two inches, and measured precisely six feet when attired for the grave." This statue is taller.

Washington himself suggested the costume. It is the Continental uniform which he was accustomed to wear as Commander-in-chief, and in which he resigned his commission at Annapolis. Many think the statue overcrowded with symbolism, and that the sword, cane, ploughshare and fasces detract from its dignity. This would undoubtedly be true, if it were not for the easy and natural pose which the artist has given to the figure. Washington was fifty-four years of age when Houdon visited Mount Vernon; and the fact that no other statue was ever made from his person renders this work particularly interesting and valuable. How well it satisfied his contemporaries, may be gathered from an expression of Marshall to Jared Sparks, that, "to a person standing on the right hand of the statue, and taking a half front view, 'it represented the original as perfectly as a living man could be represented in marble.'"



The bronze statue of **Thomas Jefferson,** by P. T. David d'Angers, which is the next in line, was presented by Lieutenant Uriah P. Levy of the navy, in 1834, and is rightfully considered one of the most artistic statues in the hall. Beside it stands a colorless representation in marble of **Edward Dickinson Baker,** the Senator-soldier from Oregon, another example of the art of Horatio Stone. The bronze statue of **Robert R. Livingston,** who, as first chancellor of his State, administered the oath of office to the first President of the United States, is the gift of New York. Its sculptor, E. D. Palmer,

deserves credit for an exquisite piece of work—one of the best in the Capitol.

This circular assemblage of statues, at present, is completed by busts of Polish heroes of the Revolution. The first is by H. D. Saunders (1857, $500) of **Tadeusz Kosciuszko,** who inspired in Campbell the words:

> "Hope, for a season, bade the world farewell,
> And Freedom shriek'd—as Kosciuszko fell."

The other is of **Kazimierz Pulawski,** who was killed at the siege of Savannah, and is by H. Dmochowski (1857 Phi.). Statues of Blair and Benton, to be presented by Missouri, and of Kenna, by West Virginia, are now being sculptured.

On the east wall, within the columns, overlooking the small lobby now reserved for ladies, is a **portrait** of **Joshua R. Giddings** (1865), for which the government paid the artist, Miss C. L. Ranson, $1,000.

**Columns.**—The Corinthian columns which surround the chamber are of breccia or Potomac marble from quarries in Loudon County, Virginia, and Montgomery County, Maryland. The polishing of their surfaces has produced designs and pictures almost as weird and curious as the echoes. Some of the outlines formed by cutting the imbedded pebbles are such perfect caricatures that the imagination is not required to distinguish them. On the column to the right of the door which leads to the office of the Clerk of the House, about seven feet from the ground, is found a perfect head of a deer; and on the column behind the statue of Ethan Allen, about four feet from the ground, an almost perfect head of a Turk. An Episcopal clergyman in his clerical robes is easily distinguishable on the column behind the statue of Garfield. Behind Collamer is a form suggestive of ex-Senator Edmunds; and behind the statue of William Allen, about four feet high, the characteristic face of Benjamin F. Butler of Massachusetts appears. Upon the column to the left of the entrance to the document rooms is a face which strikingly resembles Joseph Pulitzer, the great journalist.

**Old House Post-Office.**—In a corner of the business-like document rooms, opening off, where are now kept bills, resolutions, reports and other printed documents for the use of Members, was located in the old days the post-office of the House. Here, writes Ben: Perley Poore, "during the Christmas holidays, Mr. Lincoln found his way . . . where a few jovial raconteurs used to meet almost every morning, after the mail had been distributed into the Members' boxes, to exchange such new stories as any of them might have acquired since they had last met. After modestly standing at the door for several days, Mr. Lincoln was reminded of a story, and by New Year's, he was recognized as the champion story-teller of the Capitol. His

favorite seat was at the left of the open fire-place, tilted back in his chair, with his long legs reaching over to the chimney jamb. He never told a story twice, but appeared to have an endless repertoire of them always ready, like the successive charges in a magazine gun, and always pertinently adapted to some passing event. It was refreshing to us correspondents, compelled as we were to listen to so much that was prosy and tedious, to hear this bright specimen of Western genius tell his inimitable stories, especially his reminiscences of the Black Hawk War."

This extract, culled from the *Reminiscences* of the veteran-correspondent, throws a halo and aroma about the room, and gives to what remains of its fire-place, now hidden by prosaic desk and documents, almost as much interest as clings to the one in the Red Horse Inn at Stratford-on-Avon, made historic on the night when Washington Irving sat there alone poking the fire and dreaming his magic dream. The old chair in which he sat is looked upon with as much reverence as a royal throne, and his poker has come to be the famous scepter of Geoffrey Crayon. These are almost religiously preserved in Shakespere's hamlet on the banks of the Avon; and to the eyes of Americans, who go thousands of miles to see them, they are sacred. But where, alas, is the chair Lincoln tipped against the wall of this old post-office, while the room resounded to the applause evoked by that genius of story-telling? And where is the poker with which "Old Abe" tickled the laughing embers until they cracked their sides with merriment? The echoes of his voice have joined the mysterious voices in Statuary Hall, but where are his democratic throne and scepter once in the old House post-office?

**Clerk's Room.**—The narrow hallway to the northeast of Statuary Hall, which is still of the level of the old Hall of Representatives, leads directly to the private room of the Clerk of the House. On its west wall is a bracket holding a **bust of John Quincy Adams,** commemorative of his death in this former Speaker's room. The plain inscription is said to have been written by Mr. Sumner: "John Quincy Adams, who, after fifty years of public service, the last sixteen in yonder Hall, was summoned thence to die in this room, 23 February, 1848."

This marble bust was secured by voluntary subscriptions of $600, made in the House by gentlemen of all parties. On March 3, 1849, about a year after the tragic death-stroke, Mr. Ashmun arose in the chamber and notified the House of the arrival of the bust and that it was then on exhibition in the Congressional Library, awaiting authority for its removal to the proposed resting place in the Speaker's room. The resolution which he proposed granted this permission and also authorized the Clerk to pay to the sculptor, John C. King of Boston, such sum, not exceeding $400, as in his judgment seemed proper. This was to meet a deficiency in the collection of the subscriptions, not unusual in such matters, and to reimburse the artist for his labor and expense in

bringing the marble to Washington himself, which was outside the terms of his contract. The resolution brought an immediate objection from Mr. Jones of Tennessee; and the ensuing skirmish on points of order brought Mr. Grinnell to his feet, who besought his colleague, Mr. Ashmun, to modify it so as to strike out all that part which proposed an appropriation. He said feelingly that he never wanted to hear the name of Mr. Adams connected with money in that hall, and added that he would pay the expenses from his own pocket. Mr. Ashmun complied, though he thought it not "an honor to the House that the gentleman should be placed in such circumstances." Mr. Jones was pettily triumphant, though the resolution, minus its clause appropriating $400, was passed by a vote of 125 to 19.

**Latrobe Capitals.**—The columns at the head of the stairway which was the main entrance to the old south wing are crowned with capitals of a unique character. These were designed by Latrobe supposedly from the leaves and flowers of the cotton plant, but are not so natural or happy in effect as his now historic designs from the maize.

**Statues.**—The bareness of the rotunda was relieved in 1901 by the transfer from Statuary Hall of the statues of Baker, Jefferson, Lincoln and Hamilton and by the addition of one of General Grant. The last named is the work of Franklin Simmons (*Fecit* 1899) and was presented by the Grand Army of the Republic. To the collection in Statuary Hall were added about the same time Thomas Benton and F. P. Blair of Missouri and John McKenna of West Virginia, all by Doyle; and O. P. Morton of Indiana, by Niehaus. Maryland has ordered statues of Hanson and of Calvert; and Illinois is unique, in that one of her contributions to the collection will be Mrs. F. P. Willard.

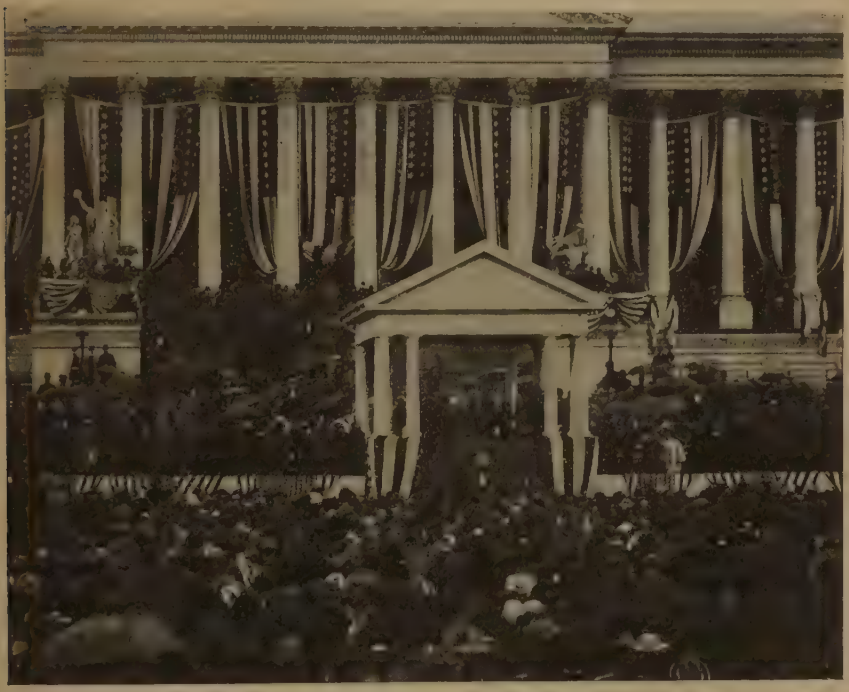
**Garland's Death.**—Few men have had the good fortune—if death can be called a good fortune at any time—to die in the Capitol. Ex-Attorney General Augustus H. Garland died in the presence, practically, of the Supreme Court of the United States, while arguing a case before the Chief Justice and Associate Justices Harlan, Gray, Brown, Shiras, Peckham and McKenna, on January 26, 1899. The records of the Court give the case as "No. 198. Blanche K. Townson *et al.*, appellants, v. Christiana V. Moore *et al.* Argument concluded by Mr. A. H. Garland for appellants." In a pencil note, the Clerk has added, "Mr. Garland fell while making this argument, and died in the clerk's office." Attorney General Griggs formally notified the Court of the almost tragic demise. The Chief Justice responded in a sympathetic manner, and, as a mark of respect to the memory of this distinguished member of the bar and eminent public servant, the Court adjourned until the following day.

**Dewey at the Capitol.**—Perhaps no ceremony connected with the history of the Capitol has been more splendid than that in honor of Admiral George Dewey, October 3, 1899, when Congress honored the hero of Manila with a sword, presented in the presence of official, military and civic Washington by President McKinley, upon a platform raised for the occasion on the east front of the building. It was a glorious day—all blue and gold. The Admiral had just returned to his native land, and his victories were deep in the hearts of the people. The President recognized that it was Dewey's day, and conceded the wild enthusiasm during the ride to the Capitol and the cheering of the populace gathered on the plaza to the great sea-captain. Upon their arrival, the President proceeded to the room in the Senate wing set apart for the Executive. The Admiral was received in the Vice-President's room. Thence, at the time appointed, the Commander-in-chief and the Admiral walked arm-in-arm to the east front, where their presence was greeted by a sea of faces and a deafening cheer from the multitude. The Admiral seemed reassured as his eye caught sight of his own "blue jackets"—"the men behind the guns"—for whom places had been set apart upon the steps of the Senate wing, and who made the campus ring with their cheers as their Admiral came into view. Neither the President, nor Sampson, nor Schley, nor Miles that day could take the lustre from the hero of Manila. As they came upon the stand, the President gracefully forced Dewey to the front, who acknowledged modestly the plaudits of his admiring country-

men. The President and the Admiral then sat side by side in the face of the multitude during the simple but impressive ceremonies which followed.

Some of the spectators say that, as the Admiral took his seat, his curiosity was so great that he eagerly raised the lid of the case containing the sword to admire its beauty; but that the applause of those about him led him to drop the cover as quickly, with the look upon his face of a schoolboy who has been caught doing the forbidden.

Secretary John D. Long delivered the address of presentation. Then, taking



McKINLEY'S SECOND INAUGURAL

the beautiful jewelled gift from its rich case, he handed it to the President, in order that the sword might pass first into the Admiral's hand from the hand of his Commander-in-chief. The President said to Dewey: "There was no flaw in your victory; there will be no faltering in maintaining it." The Admiral expressed his gratitude in a few well-chosen words. He was deeply affected by the scene. Cardinal Gibbons pronounced the benediction, after which, amid the wild cheering of the spectators, the President and the Admiral reviewed the parade, led by General Miles. Carriages then took them back to the White House.

**McKinley's Second Inaugural.**—The second inaugural of President

McKinley, March 4, 1901, differed little from the first, except that there was no packing of trunks at the White House and that, in the carriage-seat by the President's side, usually occupied by the retiring President, sat the smiling Senator Marcus A. Hanna, with whom no one can dispute the honor of being the Warwick of America—the American King-Maker. Much picturesqueness was added to the ceremonies of the day by the personality of the Vice-President, since President Roosevelt, whose career as cowboy, hunter, soldier and statesman won cheers for him from the lovers of the strenuous along the way.

The day was overhung with clouds, and during the inaugural the rain began to beat down in torrents; but even this did not prevent thousands from listening to the voice of the popular President, as he reviewed, in the eloquent address, the needs and conditions of our new possessions and the prosperity of our land. Over the heads of the President and of Chief Justice Fuller, who administered again the oath of office, was erected a small but substantial canopy, which lent a slightly novel appearance to the scene. Mrs. McKinley attended the ceremonies, leaning on the arm of Adjutant-General Corbin. General Miles and Admiral Dewey, and the diplomatists, headed by Lord Pauncefote, contributed the usual lustre and gold lace to the picture.

**McKinley in State.**—The remains of President McKinley were brought to Washington, September 16, 1901, from Buffalo, and taken directly to the White House. At nine o'clock on the morning of the 17th, the parade formed and escorted the body to the rotunda of the Capitol, where the funeral services were to be held. The choir of the Metropolitan M. E. Church, which McKinley had attended, opened the services by singing "Lead, Kindly Light." The Reverend Henry R. Naylor offered the invocation and Bishop Andrews delivered the funeral address. The choir then sang "Sometime We'll Understand." The benediction, which was spoken by Reverend W. H. Chapman, was followed appropriately by the hymn, "Nearer My God to Thee." The rotunda was then cleared; and there the body lay in state until evening, open to the view of the "plain people," who by thousands reverently passed the casket. President Roosevelt and Ex-President Cleveland were the most distinguished of the auditors of these sad rites at the Capitol.

**Superintendent of the Capitol.**—Edward Clarke, the veteran Architect of the Capitol, died January 6, 1902. For some time previous to his death, his health had been so impaired that the burden of his work had fallen upon his chief clerk, Elliott Woods, who had been associated with Clarke, except for a short time, since 1885, when Woods came to Washington from Indiana. The law which gave the chief clerk authority thus to act as Architect was approved July 5, 1895, and was passed especially to provide for the exigency caused by the unfortunate condition of the Architect's health. This law provided also that, in case of a vacancy, the chief clerk should perform the duties of Architect until the vacancy had been filled according to law.

THE REMAINS OF PRESIDENT McKINLEY BEING BORNE TO THE ROTUNDA

At the time of the Architect's demise, a strenuous effort was made to oust the chief clerk from the authority so conferred upon him, on the ground principally that he was not an architect and the office of Architect of the Capitol was a traditional one. This argument was somewhat weakened, however, when it was remembered that the great central idea of the Capitol, which is the wonder of the world to-day, was the conception of Doctor Thornton, not an architect; and that Doctor Thornton's masterpiece had succeeded against the plans of architects and in spite of architects—and that largely through the good sense of Washington. Then, too, during the long period from 1828 to 1851, when the marble wings were begun, there had been no Architect of the Capitol, and the building had been successfully managed by the Commissioner of Public Buildings and Grounds. Even the great original work of Architects Walter and Clarke had been largely directed to extending harmoniously the thought of Doctor Thornton.

In the end, and in order, no doubt, to provide for the popular chief clerk, Congress passed a law, approved February 12, 1902, which provided that thereafter the office of Architect of the Capitol should be designated as Superintendent of the Capitol Buildings and Grounds, and that he should be appointed by the President. This appointment is unique in that it does not have to be confirmed by the Senate. In accordance with this law, on February 20, 1902, President Roosevelt appointed Elliott Woods Superintendent.

Under his direction, but mainly preceding Architect Clarke's death, new steel roofs—*facsimiles* of the old ones—were erected over Statuary Hall and the Supreme Court Chamber, and the floor, galleries, anterooms and ventilating plant of the Chamber of the House of Representatives remodeled and new mahogany desks provided. The burden of the work incident to changing the old Library rooms on the western front to committee rooms, in the summer of 1900, also fell to the lot of Woods, though suggested in part by Architect Clarke before his death. These rooms command a fine view of the city to the westward. They are commodious, and are rendered attractive by appropriate mural decorations, in each instance illustrative of the character of the committee which makes the room its home. On the main floor are the House committees on Naval Affairs, Patents, District of Columbia, Public Buildings and Grounds, Arts and Expositions and Expenditures in the Treasury Department. On the Senate side are the Senate committee rooms on Enrolled Bills, Pacific Islands and Porto Rico, Foreign Relations, Pensions and Interoceanic Canals. On the gallery floor, on the House side, are the rooms set apart for the House committees on Mileage, Expenditures in the War Department, Pacific Railroads, Coinage, Weights and Measures and Expenditures in the State Department and the Minority room for consultation. On the Senate side of the gallery are located the Senate committees on Railroads, Geological Surveys, Private Land Claims, Improvements in the Mississippi River, Transcontinental Route to Seaboard and Organization of Executive Departments.

Superintendent Woods is an ardent advocate of the extension of the entire east front of the old central structure in accordance with what is known as the "Walter plan." This plan was not made pursuant to any resolution of Congress, but was drawn at the suggestion of President Fillmore, who took an active interest in the growth of the building, and often visited the Architect's offices to discuss with Architect Walter the designs for its improvement. It is thought that this extension will furnish much needed space, besides bettering the proportions of the building, and more especially its relations to the dome. Roscoe Conkling

PROPOSED EXTENSION OF EAST FRONT KNOWN AS "WALTER PLAN"

was heard once to remark that the present structure was "a dome with a building under it, instead of a building with a dome upon it."

**Princes at the Capitol.**—When the Prince of Wales, since King Edward VII., visited Washington in October, 1860, he made a tour of the Capitol, and, curiously enough, passed over ground and within walls which the English had captured when they burned the building in 1814. Kinahan Cornwallis gives the following account of the few minutes spent by the Prince in the Capitol: "The Prince, accompanied by Lord Lyons, Secretary Floyd and others, drove up to the eastern front of the Capitol, where he was received by the architect and chief engineer of the works, and by them conducted over the building. First they visited the library, from which they passed by a private staircase to the Senate Chamber and the committee rooms, and thence to the rotunda, where the beautiful paintings hung round its magnificent interior attracted their especial attention. The history of Pocahontas was inquired into, and even the 'Surrender of Lord Cornwallis' became a theme of pleasant conversation.

McKINLEY MEMORIAL SERVICE

From this they proceeded through the old hall of the House of Representatives to the new Hall of the House, where the sides occupied by the administration and opposition members were pointed out, and much general information afforded in answer to their queries. The Speaker's room was next entered, then the Agricultural and other rooms, the Naval and Military Committee apartments and offices of the Senate. The party then viewed the Capitol grounds from the portico of the east front, and, descending the steps after half an hour's stay, drove back to the White House."

Prince Henry of Prussia visited the Capitol on the 24th of February, 1902, under the eyes of the applauding populace, who filled the plaza and every coign of vantage in the building. The Prince, who was accompanied by the German Ambassador, his suite and Rear Admiral Evans, was received on the eastern portico by a committee of the House of Representatives. During a moment's delay in the rotunda, incident to the arrival of General Corbin and some members of "His Highness's" suite, who followed, the Prince's eye was caught by the paintings of "The Discovery of the Mississippi" and "The Baptism of Pocahontas." The visitor was cheered loudly by the people in the rotunda, who were held at bay by a rope stretched across the great circle. The party then proceeded through Statuary Hall and on through the corridors by the rooms of the Military Affairs and Ways and Means Committees to the Speaker's room, where the Prince was received by Speaker Henderson, with a truly democratic handshake and a short address of welcome. Some say the Speaker began his greeting by referring to the friendly feelings existing between the Prince's "republic" and ours—but, seeing his error, quickly and diplomatically changed the word "republic" to "nation."

The Prince was next escorted into the gallery of the House, where he sat an interested spectator for some minutes. When he appeared in the gallery door, he was cheered to the echo, not only by the occupants of the galleries, but by the Representatives of the forty-five States. It was hearty if not dignified, and must have impressed "His Highness" with a spirit of gratitude. As he took his departure, he was accorded a second rousing cheer from all in the chamber. He turned and bowed his acknowledgments. A brief reception was then held in the Ways and Means Committee room, where the Prince graciously accepted the inevitable and shook hands American-fashion with one and all.

Later, on the arm of Senator Cullom, who headed a committee of the Senate, appointed to do him honor, the Prince passed through the building to the north wing, to be received by the more conservative body of Congress. The Prince's suite were escorted to the diplomatic gallery by General Corbin, but the Prince himself and the German Ambassador were taken directly into the Senate Chamber. Here Senator Frye, the President *pro tempore* of the body, accorded the royal visitor a seat of honor next the President's chair. As the Prince entered the Chamber, an exciting debate was in progress as to whether the two Senators

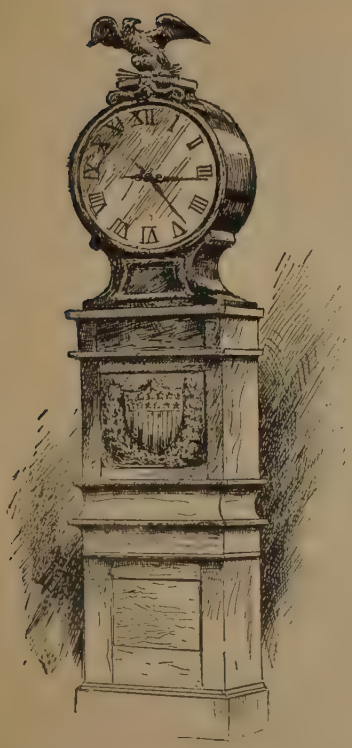
from South Carolina, who were in contempt of the Senate, should be permitted to vote on the Philippine bill. The Senators arose in a body, however, out of respect to "His Highness," as he was conducted down the aisle and to his seat. The Prince became so interested that he did not depart until a word from the Ambassador, sitting at the Clerk's desk below, indicated that it was opportune. The Prince thanked Senator Frye, who momentarily stopped the debate with his gavel, and passed out, bowing his acknowledgments to the Senators right and left, who again respectfully arose in their seats. The continuance of the debate prevented a reception being held as had been planned. As "His Highness" passed from the Chamber, the gallery broke into applause.

**McKinley Memorial.**—On the afternoon of February 27, 1902, Secretary John Hay, the distinguished diplomat and author, before a brilliant assembly in the Chamber of the House of Representatives, pronounced a panegyric in honor of McKinley, our third martyred President. By a strange fate, just twenty years before, the great Ohioan, as chairman of the committee of arrangements, had escorted President Arthur and the orator of the day to their places in the same chamber, when it had fallen to the lot of Ingersoll's "plumed knight," James G. Blaine, to voice the nation's sorrow before a similarly distinguished audience, upon the life and character of Garfield, our second martyred President.

The presence of Prince Henry of Prussia, the brother of the Emperor of Germany, at such a gathering, for the purpose of eulogizing republican principles as represented in the person of a martyred President of our republic, who, if anything, was democratic in life and thought, was strange and unique. The Prince, who appeared in the simple dark blue fatigue uniform of a German Admiral, listened respectfully to utterances that would have been almost treason in his own land. He was preceded down the aisle by General Miles in brilliant regimentals. Some embarrassment was caused by the uncertainty of the officials as to what to do with the Prince after he had been brought into the chamber formally announced as "His Royal Highness, Prince Henry of Prussia," and hailed by the inspiring notes of "My Country, 'tis of Thee!" No one seemed to know what chair belonged to the visiting Prince, and he was accordingly requested to move several times, which he did most graciously, before the German Ambassador was called into consultation and the matter properly arranged.

When President Roosevelt was announced, the Marine Band played "Hail to the Chief." He passed down the aisle with Secretary Hay, the orator of the day. The President, throughout the exercises, sat by Prince Henry in the circle before the orator, who occupied the Clerk's desk. He exchanged a word of greeting with the Prince as he took his seat beside him.

## MISCELLANEOUS



**Congress.**—Each House of Congress makes its own rules, elects its officers and is the judge of the qualifications and elections of its members. Neither body can adjourn for more than three days without the consent of the other, nor to any other place than that in which Congress is sitting. They must meet at least once each year, and on the first Monday in December; but Congress may by law change this date. Each Congress dies at noon on the 4th of March of the odd year. The President may, "on extraordinary Occasions, convene both Houses, or either of them, and in Case of Disagreement between them, with Respect to the Time of Adjournment, he may adjourn them to such Time as he shall think proper." The Senate is always an organized body, and needs but to be called to order by the presiding officer. Its officers and rules stand until changed, but the officers and rules of the House remain only for one Congress.

**Communications between the House, Senate and President.**—At the organization of the two Houses of Congress, a question arose as to the proper method by which bills and communications should be transmitted from one to the other. The matter was referred to a committee; and it was agreed that in the interim such communications should be conveyed by the Secretary of the Senate and Clerk of the House. The report of the committee was not adopted; and the practice, which began as a temporary arrangement, has become customary. It has been disregarded in two instances. In 1813 the Embargo Act was sent to the Senate by two of the Members of the House, with a request that the

Senate consider it confidentially; and the bill was reported by the Senate to the House in like manner. The second instance was in 1815.

Communications from the President to Congress were at first delivered by Cabinet officers, but the President's private secretary early became the messenger; and one of his secretaries still continues to perform this important duty. Communications from the Senate to the President are made through a committee of Senators or by its Secretary; from the House by a committee of Members or by its Clerk.

**Use of Senate and House Chambers.**—On a few occasions in its history, the Senate has permitted the chamber where it was sitting to be used for purposes of a religious or charitable nature. March 16, 1822, the Chaplains of Congress were given permission to occupy the Senate Chamber on the following day "for the purpose of public worship." January 24, 1865, Bishop Simpson was tendered by unanimous consent the use of the chamber for the purpose of delivering a lecture. The next year, a resolution was offered to permit Mrs. M. C. Walling to use the chamber for the same purpose, the floor to be reserved for members of the Senate and House, and for their families. This resolution called forth much contention on the part of the Senators, but finally, May 8th, was reconsidered for the third time and passed, subject, however, to the condition that "hereafter the Senate chamber shall not be granted for any other purpose than for the use of the Senate." During the progress of the discussion over the Walling resolution, it seems the Senate permitted James E. Murdock, the distinguished actor, to use the chamber in giving a reading for the benefit of a fair in aid of the National Home for Orphans of Soldiers and Sailors.

The House, as early as November 19, 1804, resolved that in future no person, other than the Chaplain, be permitted to perform Divine service in its chamber without the consent of the Speaker. The first public use of the present Hall of Representatives, on December 13, 1857, was for Divine service, the Rev. G. D. Cummins officiating.

**Privilege of the Floor.**—The privilege of the floor of the Senate is an honor, of late years, rarely conferred by that august tribunal. The President of the United States seems never to have exercised his right to appear upon the floor of the Senate during a regular session, save twice before the government moved to Washington, on August 22d and 24th, 1789, and on the occasion when President John Adams read his Message in 1800. On December 7, 1833, a resolution was adopted formally recognizing the existence of the privilege in the Members of the House and their Clerk, Heads of Departments, several officers of the Treasury, the Postmaster-General, the President's secretary, federal judges, foreign Ministers and their secretaries, persons who had received the thanks of Congress by name, commissioners of the Navy Board, Governors of States or Territories, persons who had been Heads of

PLAN OF THE CITY OF WASHINGTON PROPOSED BY PARK COMMISSION

Departments or members of either branch of the Legislature, and, at the discretion of the President of the Senate, members of the legislatures of foreign governments in amity with the United States. The rule was amended from time to time so as to include several officials of the army and navy, together with the Clerk and reporter of the Supreme Court; and in 1838, certain reporters of newspapers were given the privilege. It was evidently abused, however; for in 1853 the rules were again more stringent, requiring each person, except in a few cases, to register his name before going upon the floor. When the Senate was about to move into its new chamber in 1858, the privilege was cut down to officers of the Senate and Members of the House. It was, however, soon extended so as to embrace various federal officials; and in 1872, the private secretaries of the Senators also were admitted. Contestants for seats have uniformly been admitted until the settlement of their titles, but no other persons are allowed in the chamber except it be parties in contempt or persons appearing as counsel in cases of contempt or impeachment.

Since 1803, the privilege of the floor has been repeatedly sought on behalf of the ladies; and in several instances, it has been granted for one day only, notably in 1850, during the debate on the Compromise Measures, and again in 1858, when the admission of Kansas was under consideration.

On a few occasions, the Senate has honored distinguished visitors and citizens with the privilege of the floor. December 9, 1824, at one o'clock, **Lafayette,** in accordance with a prearranged plan, was conducted into the chamber by a committee appointed for that purpose, and introduced by Mr. Barbour, its chairman, to the Senate. The Senators arose from their seats and remained standing until the French general was seated in a chair to the right of the Vice-President, to which he was invited by that presiding officer. Then, upon the motion of Mr. Barbour, the Senate adjourned by unanimous consent that the Senators individually might present their respects to their honored visitor. The ex-President of the Republic of Texas was admitted to the floor of the Senate by unanimous consent February 17, 1842; and the Rev. Theobald Matthew once received a like honor, through the efforts of Mr. Clay, who argued in favor of the resolution in opposition to Senators Calhoun, Dawson and Foote.

January 5, 1852, at one o'clock, **Kossuth** was conducted into the chamber of the Senate by a committee appointed for that purpose, it having been reported by the committee and agreed to by the Senate that the same ceremonies should be held in his honor as had been held in honor of Lafayette. Mr. Shields, as chairman of the committee, presented the visitor to the Senate. The Senators having arisen, the President pro tempore addressed him as follows: "Louis Kossuth, I welcome you to the Senate of the United States. The committee will conduct you to the seat which I have caused to be prepared for you." The Senators then resumed their seats, after which,

upon the motion of Mr. Magrum, the body adjourned to speak in person with the distinguished Hungarian.

January 9, 1855, the officers and soldiers of the war of 1812, then holding a convention in Washington, received the unprecedented honor of an invitation to occupy seats upon the floor of the Senate without the bar during the meeting of their convention in the city. February 6, 1860, the ex-President of the Republic of Bolivia was admitted to the floor of the Senate. January 13, 1865, upon the announcement by Mr. Grimes of the presence in the Senate Chamber of **Vice-Admiral Farragut,** the first officer in the navy upon whom that title had been conferred, the Senate by unanimous consent took a recess of ten minutes to exchange courtesies with their visitor. April 20, 1870, the privilege of the floor for that day only was extended to the officers and members of the Legislature of the State of Ohio, then on a visit to the national capital.

As a mark of respect and honor, on January 8, 1879, **George Bancroft** was tendered the privilege of the floor, which he continued to enjoy during the remainder of his life. Though the resolution, reported by Mr. Blaine, spoke of him as "the ex-Cabinet Minister, whose appointment was earliest in the line of those now living," there is no doubt that his great worth as an historian was as instrumental in securing this honor as his administration of the portfolio of the Navy and his diplomatic service abroad. **Winfield S. Hancock,** by a resolution unanimously consented to March 5, 1881, was accorded by the Senate the privilege of the floor during his stay in Washington.

The House has never been so strict in this matter as the Senate. Even small children of Members have been often accorded the privilege—not by resolution but by courtesy—the difficulty of keeping them off the floor having been found greater than the annoyance of their presence.

**Reporters.**—In 1802, it was decided to admit reporters within the area of the Senate Chamber, and they were accordingly assigned a place by the President of the Senate. Afterwards they were removed to the gallery, but in 1835 were again given the privilege of the floor. Five years later the number of reporters was limited to two for each of the daily papers and one for each tri-weekly published in Washington. In 1841, all reporters were again assigned seats in the gallery. Six years later, the official reporters were reassigned a place on the floor. In 1859, the reporters of the *Globe* seem to have been placed again in the gallery, but only temporarily. Their successors, whose deft fingers facilitate the preparation of the *Record,* remain on the floor at all times, excepting during executive sessions. Like privileges are now accorded to official reporters in the House.

**Camp Life at the Capitol.**—Among the first to respond to Lincoln's call for troops after the firing on Sumter were several companies from Pennsylvania, who hastened to Washington. The Capitol was turned into temporary

barracks for their reception. The night they arrived, fully five hundred letters were penned in the building by the soldier-boys to the girls they had left behind them, perhaps forever, on the hills of their native State.

The *Star* of April 19, 1861, says: "We found company E (of this city), National Guard, the spirited volunteer company recently formed, on guard at the north wing. They are quartered in the handsome room on Revolutionary Claims. Two of the Pennsylvania companies we found quartered in the luxurious committee rooms of the north wing. The newly arrived soldiers had here Brussels carpets, marble washstands, and all that sort of thing, but seemed to think they should prefer to all this to have a bite of something to eat. They took all in good spirits except the failure in the commissariat department at their quarters. Some bacon sides had been served out in the basement (Senate kitchen refectory), where a fire had been started, and some of the soldiers were struggling with a dull knife to chip off a rasher, but nothing seemed to be in readiness for the hungry men. The three Pennsylvania companies stationed in the south wing of the Capitol were faring better, we found, as some of the Capitol employees had been laboring to get things in readiness. In the House refectories, we found the work of broiling and frying fresh and salt meat going on briskly, while numerous hogsheads and boxes containing other edibles were being depleted of their contents. Ascending to the Representatives' Hall we found nearly every seat and all the sofas of that big room occupied with the soldiers. In the centre of the room the Ringgold Artillery was located, and the wings were occupied by two other Pennsylvania companies. The lucky occupants of the sofas were taking a comfortable snooze, and those in the chairs were almost to a man engaged in writing."

The next day came the old Massachusetts Sixth, which had bravely run the gauntlet of the Baltimore mob, and they also bivouacked in the Capitol. The *Star* thus describes the loyal reception of that regiment by the people: "The train stopped just outside of the depot, and the troops disembarking, formed in column and marched through to New Jersey Avenue, and thence to the capitol, entering the rotunda by the East Portico. They were followed by the crowd which were now swelled to several thousands, who cheered the troops vociferously as they passed up the street. They were dressed in full winter uniform, with knapsack strapped to their back over their gray overcoats, and presented a thoroughly soldierly appearance. After halting for a while in the rotunda, the men were taken to their quarters in the new Senate chamber and the adjoining rooms. Orders were then passed among the line to stack their arms and lay aside their knapsacks, but no man was allowed to lay off his overcoat, or in any way embarrass his movements in case of an alarm. Having eaten nothing but part of a soldier's ration since ten o'clock Thursday night, the troops were nearly exhausted, and on being filed into the galleries,

immediately sank down upon the cushioned seats, and forgot their fatigue and hunger in refreshing sleep."

The Seventh Regiment left New York City for Washington April 19, 1861, and upon arrival reported to President Lincoln. The regiment then marched to the Capitol, where it was housed for about a week, marching, by company, to Willard's Hotel for rations. Many of the gallant Seventh recall to this day the hard marble floors of the Capitol on which they spread their blankets. The regiment was mustered in on the campus by General McDowell.

**Hospital.**—During the early part of the war, when Congress was not in session, the Capitol was a hospital for soldiers. The committee rooms were appropriated by the doctors and nurses, and each legislative chamber was turned into a general ward for the wounded, the cloak rooms and lobbies being reserved, for the most part, for the officers. At this time, huge bakeries were built in the cellarage back of the old sodded terrace; and each morning army wagons might have been seen about the Capitol loading with loaves of bread to supply the forts, hospitals and encampments in the neighborhood. On July 11, 1862, an appropriation of $8,000 was made to remove these army bakeries and repair the damage which they had done.

**Prison.**—The Capitol has never been regularly used as a prison; but occasionally men have been imprisoned in one of the basement rooms for contempt in refusing to answer questions put to them by committees who were making investigations in accordance with some act of Congress.

**Liquor at the Capitol.**—Liquor has been sold in the Capitol from the earliest days. It was sold in the crypt by the apple-women soon after its erection; and later, the old-fashioned desks used in the committee rooms became private sideboards tempting in the extreme. Owing to the abuse of this privilege, however, an obscure room was set apart northwest of the crypt, which received the now oft-used title "a hole in the wall." It was easily accessible from the old Supreme Court chamber, just across the corridor, and from the Senate Chamber above, by means of the private staircase, which is now used in the ascension to the dome. A similar room in the old south wing is remembered to have been set aside at one time for the better accommodation of the Representatives. These rooms became useless when the marble extensions were erected and provision was made for the present cafés. Here also, by joint rule, restrictions were at one time placed upon the sale of liquors, but the matter was easily evaded by the statesman's proverbial "cup of tea."

One of the liveliest contests upon this question, affecting the rights of man in the Capitol, occurred on April 11, 1866, when Mr. McDougall made a speech on the floor of the Senate which is worthy of perusal, whether one agrees with his conclusions or not:

"Mr. President, it was once said that there are as many minds as men, and there is no end of wrangling. I had occasion some years since to discourse with a reverend doctor of divinity from the State which has the honor to be the birthplace, I think, of the present President of this body. While I was discoursing with him, a lot of vile rapscallions invited me to join them at the bar. I declined, out of respect to the reverend gentleman in whose presence I then was. As soon as the occasion had passed, I remarked to the reverend doctor, 'Do not understand that I declined to go and join those young men at the bar because I have any objection to that thing, for it is my habit to drink always in the front and not behind the door.' He looked at me with a certain degree of interrogation. I then asked him, 'Doctor, what was the first miracle worked by our great Master?' He hesitated, and I said to him, 'Was it not at Cana in Galilee where he converted the water into wine at a marriage feast?' He assented. I asked him then, 'After the ark had floated on the tempestuous seas for forty days and nights, and as it descended upon the dry land, what was the first thing done by father Noah?' He did not know that exactly. 'Well,' said I, 'did he not plant a vine?' Yes, he remembered it then.

"I asked him, 'Do you remember any great poet that illustrated the higher fields of humanity that did not dignify the use of wine, from old Homer down?' He did not. I asked, 'Do you know any great philosopher that did not use it for the exaltation of his intelligence? Do you think, doctor, that a man who lived upon pork and beef and corn bread could get up into the superior regions—into the ethereal?' No he must

'Take nectar on high Olympus
And mighty mead in Valhalla.'

I said to him again, 'Doctor, you are a scholarly man, of course—a doctor of divinity—a graduate of Yale; do you remember Plato's symposium?' Yes, he remembered that. I referred him to the occasion when Agatho, having won the prize of Tragedy at the Olympic Games at Corinth, on coming back to Athens was fêted by the nobility and aristocracy of that city, for it was a proud triumph to Athens to win the prize of Tragedy. They got together, at the house of Phædrus, and they said, 'Now, we have been every night for these last six nights drunk; let us be sober to-night, and we will start a theme'; which they passed around the table as the sun goes round, or as they drank their wine, or as men tell a story. They started a theme, and the theme was love—not love in the vulgar sense, but in its high sense—love of all that is beautiful. After they had gone through, and after Socrates had pronounced his judgment on the true and beautiful, in came Alcibiades with a drunken body of Athenian boys with garlands around their heads to crown Agatho and crown old Socrates, and they said to those assembled, 'This will not do; we have been drinking and you have not'; and after Alcibiades had made his talk in pursuance of the argument in which he undertook to dignify Socrates, as I remember it, they required (after the party had agreed to drink, it being quite late in the evening, and they had finished their business in the way of discussion) that Socrates should drink two measures for every other man's one, because he was better able to stand it. And so one after another they were laid on the lounges in the Athenian style, all except an old physician named Aristodemus, and Plato makes him the hardest-headed fellow except Socrates. He and Socrates stuck at it until the grey of the morning, and then Socrates took his bath and went down to the groves and talked Academic knowledge.

"After citing this incident I said to this divine, 'Do you remember that Lord Bacon said that a man should get drunk at least once a month, and that Montaigne, the French philosopher, indorsed the proposition?'

"These exaltants that bring us up above the common measure of the brute, wine and oil, elevate us, enable us to seize great facts, inspirations, which, once possessed, are ours

forever; and those who never go beyond the mere beastly means of animal support never live in the high planes of life, and cannot achieve them. I believe in women, wine, whiskey, and war. Let the Senator from Massachusetts [Mr. Wilson], if he chooses, drink his wine, as his fathers did before they cut down all the apple trees in Massachusetts. Because apple trees raised apples, and apples made cider, and cider made brandy, they cut them down all through New England; but in his grandfather's time every gentleman of Massachusetts, or every man who was able to afford it, had on his sideboard a bottle of good apple brandy and he offered it to his guests the moment he received them. Those were the good old times when gentlemen were abounding in the land. This kind of regulation tends to degrade humanity and to degrade the dignity of the Senate."

**Heating.**—The engines, in the basement of the Capitol, bring air into the building through tunnels extending from two granite towers situated in the park; and by means of large fans it is then driven through the building, heated in winter and cooled and moistened in summer. Fans also carry off the vitiated air. The official statements show that, from March 3, 1831, to 1875, the net expenditures for heating and ventilating the Capitol were $298,-584.39; and that between March 3, 1855, and June 1, 1875, the heating of the Library netted $17,071.60.

**Lighting.**—The chambers of the Senate and House are lighted almost exclusively from above, through double glass roofings by day and by incandescent lights by night, which burn brightly between the ceilings and produce soft and beautiful effects throughout the rooms. Above the Senate Chamber are 1,200 lamps with 842 outlets of sixteen candle power each, making a total candle power of 19,200. Above the House Chamber are 1,388 lamps with 1,492 outlets of sixteen candle power each, making a total of 22,208 candle power. The net expenditures for lighting the Capitol from March 3, 1829, to March 3, 1875, are given by the Treasury Department as $1,335,757.70.

**Guarding the Capitol.**—The Capitol and grounds are under the authority of a Police Board, composed of the Sergeant-at-Arms of the Senate, the Sergeant-at-Arms of the House and the Architect of the Capitol. This board acts through a Captain of Police, customarily assisted by three lieutenants and a corps of privates, who are directly responsible for the protection and peace of the building. The supreme authority in the Senate wing is always vested in the Vice-President of the United States, who presides over the Senate; the Supreme authority in the House wing, in the Speaker of the House of Representatives; and the supreme authority in the old building, in the Architect of the Capitol.

**Social Events.**—On three occasions the National Capitol has been devoted to social events, though the purpose in each instance was to raise money for charitable or other meritorious objects. The first of these was the **Centennial Tea Celebration,** or "Centennial Tea Party" as it was more popularly called, held on the evenings of the 16th and 17th of December,

1874. Its purpose, like many similar ones held throughout the country about that time, was to awaken interest in the coming Centennial Exhibition in Philadelphia in 1876, and to raise funds for some of the proposed exhibits. The rotunda was the principal scene of the fête, though the old Hall of Representatives also was open to visitors, where, in a dim, religious light, the Marine Band discoursed its sweetest melodies. This old hall became more ghostly than usual under the spell of the magician's wand—directing his marvelous musicians, each with a stand and score lighted by a single flickering candle, even before the mute assembly of statues of the dead.

The rotunda was artistically decorated with flags; and the thirteen tables, representative of the thirteen original States, were presided over by nineteenth-century dames, glorying in eighteenth-century flounces, powdered hair and patches. The Maryland table was conspicuous for Revolutionary relics, notably the gilt candelabras, loaned by a niece of Mrs. General Hunter, which had been in the family over one hundred years. Among other objects of interest was a bell whose tongue had proclaimed liberty to the people in 1776. Over the door leading from the rotunda to Statuary Hall was a miniature ship, representing the *Dartmouth*, commemorative of the event which had given the gathering its name. Two boys, dressed in Mohawk costume, stood ready to throw the proverbial tea into Boston harbor. The presence of a band of Navajo Indians, with General Ardy, attracted as much interest from the throng as they themselves took in the "Indian boys" presiding over the destiny of the taxed cargo. These boys, the old chiefs promptly pronounced good Navajos.

From a rostrum which had been prepared, General Hawley, and afterwards Secretary Robeson, addressed the throng. Some disappointment was felt by the curious that King Kalakaua, then in the city, sent his regrets. His suite were present, however, occupying places upon the rostrum during the addresses, where they attracted their share of attention. The affair was a brilliant one, and much credit was due to the ladies who arranged and conducted it.

The **Garfield Tea Party,** which may be described as a fashionable fair, was held on Saturday evening, May 6, 1882, by the ladies of the National Aid Association for the Garfield Memorial Hospital, and realized to its worthy charity several thousand dollars from the $1 tickets of admission and the profits on sales. The rotunda was occupied by thirteen booths, divided among the various States and bearing their coats-of-arms, from which fancy articles were sold by fair representatives gaily decked as maids of Gotham, in Puritan garb as Priscillas, or in other attractive styles. These booths, decorated with flags and banners, almost hid from view the historical pictures about the hall. The room was one mass of palms, which added greatly to the beauty of the scene. The flower booth stood in the center, where bouquets from the White

House conservatory were sold at a premium. President Artnur and many in official and diplomatic circles are recorded by the press as having attended. A material feature of the fair was a promenade concert, and some even tripped the light fantastic toe within the old Hall of Representatives to the music of the Marine Band, playing the Devil's dance-tunes in the very faces of the pious-looking statues of Roger Williams and John Winthrop. Frances Hodgson Burnett, the authoress, attracted much mirthful attention while assisting the ladies at the Tennessee table, that being the State in which she first located on coming to America. Little Lord Fauntleroy, in blue velvet, tugged at his mother's apron strings, while she went among the Senators in the rôle of peanut-vender. Mrs. Burnett cleverly sold and resold the same stock—one peanut and two shells, upon a dainty silver tray, to one statesman after another for what, considering the value of her merchandise, would be regarded as somewhat fabulous. She no sooner pocketed the money of one politician, accompanied with his graceful refusal of the goods, than she was merrily off to entice another—all for the sake of charity.

The rotunda and adjacent rooms were granted to the Garfield Monument Committee, Society of the Army of the Cumberland, from November 25th to December 3d, 1882, for the **National Art and Industrial Exposition,** the object being to raise a fund to aid in the erection of a statue at Washington to the memory of the late President Garfield. At two o'clock, President Arthur appeared, escorted by Mr. John W. Thompson, chairman of the Board of Directors. Then followed from the Senate wing, where they had assembled with the Executive, the justices of the Supreme Court in their judicial robes, the diplomatic corps in court dress, the General of the army and Admiral of the navy with their staffs, the Garfield Guard of Honor, members of the Society of the Army of the Cumberland and a number of the members of Congress, including Speaker Keifer and Senators Logan and Sherman. They all took places in the east half of the rotunda, which had been cleared for them, the President and Cabinet occupying a platform. The Marine Band rendered a selection, and a prayer was offered by Chaplain F. D. Power. The President then declared the Exposition duly opened to the public, after which he held a short informal reception before retiring.

The lofty walls of the rotunda were draped with maroon-colored cloth to a height some distance above the historical paintings, which were first boarded over. This afforded ample space for the hanging of the pictures exhibited. The huge circular hall itself was divided into four sections by aisles intersecting at the center, where were exhibited statuary, pottery and other interesting art-treasures.

In the center of the room, on the spot where Garfield's remains had lain in state a little over a year before, stood a bronzed Gothic temple containing a colossal bust of the martyred President, about the base of which

living plants were tastily arranged. Over the bust, a swinging lantern of handsome design was kept burning.

This was a gala week for the old Hall of Representatives, usually as somber as "some banquet hall deserted." There was held the bazaar and there were arranged the State booths, where, under the direction of lovely women, a tempting array of flowers, fancy-work, bric-à-brac and bon-bons were sold. The old room had not been the scene of such a brilliant assemblage, such a chatter of voices or so much merry laughter in many and many a year. It formed quite a contrast to the rotunda, where art had its quieting effect upon the visitor. Flowers, ferns and grasses graced the scene, and government displays of arms from the War Department and of the apparatus of the Life Saving Service also added to the attractiveness of the hall.

Pianos were placed in the open space near the light-well in front of the Supreme Court chamber, and, at intervals during the fair, vocal selections were heard reverberating through the corridors of the Capitol. Even the gloomy crypt, over the "Washington tomb," became the scene of light and beauty. Local merchants there exhibited their fancy-goods, tobacco, upholstery and confections.

The Exposition closed Saturday, December 2d, at midnight. Large crowds attended the last evening, when nearly everything that was left was disposed of to the public by auction, raffle or sale. The fair did not net as much as was expected, because of the expenses, which were necessarily large. It is probably the last so-called social event that will be held at the Capitol; for much damage was done to the pictures in the rotunda. This led to the introduction of a resolution by Mr. Anthony, and its passage in the Senate, to prohibit the use of the Capitol for other than its legitimate purposes.

# APPENDIX

## CORRESPONDENCE

On consideration of the three plans presented by Capt Hobens for providing an apartment for the H. of Representatives of the U. S. that appears to me most to be approved which proposes to raise, to the height of one story only, the elliptical wall or arcade in the Southern wing destined ultimately for their occupation; without carrying up at present the external square wall which is to include it.

TH. JEFFERSON

THE COMMISSIONERS OF THE CITY OF WASHINGTON. *June 2d* 1801

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Washington to Commissioners.

MOUNT VERNON *July 23d* 1792

*Gentlemen*,

Your favor of the 19th accompanying Judge Turner's plan for a Capitol, I have duly received and have no hesitation in declaring that I am more agreeably struck with the appearance of it than with any that has been presented to you.

* * * *

There is the same defect, however, in this plan as there is all the plans which have been presented to you—namely, the want of an Executive department; w, ought, if possible, to be obtained.—The Dome, which is suggested as an addition to the center of the edifice, would, in my opinion, give a beauty and grandeur to the pile; and might be useful for the reception of a clock, Bell—&c.—The Pilastrade, too, in my judgement, ought (if the plan is adopted) to be carried around the semicircular projections at the end; but whether it is necessary to have the elevation of the upper story 41 feet is questionable; unless it be to preserve exactness in the proportion of the several parts of the building;—in that case, the smaller rooms in that storey would be elivated sufficiently if cut in two, & would be the better for it in the interior provided they can be lighted.—This would add to the number of committee rooms of which there appears to be a deficiency:—

* * * *

Could such a plan as Judge Turner's be surrounded with Columns, and a Colonade like that which was presented to you by Maj. Hallet (the roof of Hallet's I must confess does not hit my taste) without departing from the principal of architecture, and would not be too expensive for our means, it would in my judgement be a noble and desirable structure.—But I would have it understood in *this* instance, and *always*, when I am hazarding a sentiment on these buildings, that I profess to have no knowledge in architecture, and think we should (to avoid criticisms) be governed by the established rules which are laid down by the professors of this art.

I think you have engaged Mr. Hoban upon advantageous terms; and hope if his industry and honesty are of a piece with the specimen he has given of his abilities . . .

### Commissioners to Thornton.

GEORGETOWN *4th De* 1792.

*Sir*,

Your letter of 9th Ulto is now before us. We have to inform you that as none of the plans sent in for the Capitol met with our entire approbation, Mr. Hallet, a French artist was engaged to prepare one, which he tells us will be finished by the first of next month. As we shall then forward it immediately to the President, we think it will be best, for you. to lodge your plan with the Secretary of State, for the President's inspection, who, when he returns Mr. Hallets, plan will also send us yours. . . .

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### Washington to Commissioners.

PHILADELPHIA, 31 *January*, 1793.

*Gentlemen*,

I have had under consideration Mr. Hallet's plans for the Capitol, which undoubtedly have a great deal of merit. Doctor Thornton has also given me a view of his. These last came forward under some very advantageous circumstances.—The grandeur, simplicity, and beauty of the exterior; the propriety with which the apartments are distributed, and economy in the whole mass of the structure will I doubt not give it a preference in your eyes, as it has done in mine, and those of several others whom I have consulted, and who are deemed men of skill in architecture. I have therefore thought it better to give the Doctor time to finish his plan and for this purpose to delay 'till your next meeting a final decision. Some difficulty arises with respect to Mr. Hallet, who you know was in some degree led into his plans by ideas we all expressed to him. This ought not to induce us to prefer it to a better; but while he is liberally rewarded for the time and labor he has expended on it, his feelings should be saved and soothed as much as possible.

I leave it to yourselves how best to prepare him for the possibility that the Doctor's plan may be preferred to his. Some ground for this will be furnished you by the occasion you probably will have for recourse to him as to the interior of the apartments, and the taking him into service at a fixed allowance, and I understand that his necessities render it material that he should know what his allowance is to be.

I am, &c.

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PHILADELPHIA *March* 3d: 1793

*Gentlemen*,

This will be handed to you by Doctor Thornton of this City, who goes forward to lay before you a plan which he has prepared for the Capitol proposed to be built in the federal City.

Grandeur, simplicity and convenience appear to be so well combined in this plan of Doctor Thornton's, that I have no doubt of its meeting with that approbation from you, which I have given it under an attentive inspection, and which it has received from all those who have seen it and are considered as judges of such things.—

How far the expense of such a building, as is exhibited by the plan, will comport with the funds of the City, you will be the best judges, after having made an estimate of the quantity of materials and labour to be employed in executing it.—And to obviate objection that may be raised on this head, it should be considered, that the external of the building will be the only *immediate* expense to be incurred.—The internal work—and many of the ornamental parts without, may be finished gradually, as the means will permit, and still the whole be completed within the time contemplated by law for the use of the building.—

With very great esteem,

I am, Gentlemen,

THE COMMISSIONERS OF THE FEDERAL DISTRICT.

Your Obed't Servant,

GO. WASHINGTON.

Commissioners to Washington.

GEORGETOWN 11 *March*, 1793.

*Sir*,

Dr. Thornton's plan for a Capitol has been laid before us; the rooms for the different Branches of Congress and Conference room, are much to our satisfaction and its outward appearance we expect will be striking and pleasing. . . .

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Commissioners to Hallet.

COMMISSIONERS' OFFICE 26 *June* 1794.

*Sir*,

. . . In general nothing has ever gone from us by which we intended or we believe you could infer that you had the chief direction of executing the work of the Capitol or that you or anybody else were to introduce into that building any departures from Doct Thorntons's plan without the President's or Commissioners' approbation. Mr. Hoban was employed here before our acquaintance began with you more especially as chief over the President's house, of which he was fortunate enough to produce a plan which meet with general we may almost say universal approbation and to extend his superintendence to any other public buildings we might require—we claimed his services as superior at the Capitol and this was explained so fully last fall on the spot. . . .

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PHILA. 9th *Novembr* 1795

*Gentlemen*,

Your letter of the 31st. Ulto by Mr. Hatfield has been received. I have since seen Mr. Hoban. I have had a good deal of conversation with both of them, in the presence of each other, with the plans before us.

From the explanation of the former, it would seem as if he had not been perfectly understood: or in other words—that *now* he means no change in the interior of the building, of the least importance; nor any elsewhere, that will occasion delay, or add to the expense —but the contrary: while the exterior will, in his opinion, assume a better appearance, and the portico be found more convenient than on the present plan. As far as I understand the matter, the difference lies simply in discarding the basement, & adding an attic story, if the latter shall be found necessary; but this (the attic) he thinks may be dispersed, in the manner he has explained it, without—and to add a dome over the open or circular area or lobby, which in my judgement is a most desirable thing, & what I always expected was part of the original design, until otherwise informed in my late visit to the city, if strength can be given to it & sufficient light obtained.

However proper it may have been to you, to refer the decision of the objection, of Mr. Hatfield to the Executive——: I shall give no final opinion thereon.

1. Because I have not sufficient knowledge of the subject, to judge with precision. 2. because the means of acquiring it, are not within my reach.—3. if they were pressed as I am with other matters, particularly at the eve of an approaching perhaps an interesting session of Congress, I could not avail myself of them:—but above all, because I have not the precise knowledge of the characters you have to deal with—the knowledge of all the facts you have before you—nor perhaps the same view you can take of the consequences of a decision for or against Mr. Hatfield's proposed alterations, or of his abilities to carry them into execution if adopted.

I have told him in decise terms, however, that if the plan on which you have been proceeding, is not capitally defective, I cannot (after such changes, delays, and expenses as have been encountered already) consent to a departure from it, if either of these consequences is to be involved: but that if he can satisfy you of the contrary, in these points,—I should have no objection, as he conceives his character as an architect is in some measure at stake . . . to the proposed change; provided these things, as I have just observed, can be ascertained to your entire satisfaction. I added further as a matter of material moment, the short term for which he was engaged, & what might be the consequence of his quitting the

building at the end thereof,—or compelling fresh perhaps exorbitant terms, if a new agreement was to be made. To this he replied, that he would not only *promise*, but bind himself to stick by the building until it was finished.—

On the spot—at the seat of information—with a view of the materials on hand—the facility of obtaining others—with a better knowledge of the only characters on whom you can rely for carrying on the buildings, than I possess;—with other details unknown to me, you can decide with more safety than I am enabled to do, on the measure proposed to be pursued under the embarassment which has arisen from this diversity of opinion.—That decision be it what it may will be agreeable to

Gentlemen

THE COMMISSIONERS OF THE CITY OF WASHINGTON.

Your Obt Servt
GO. WASHINGTON.

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Jefferson to Latrobe.

WASHINGTON *April* 25. 1808

*Sir*,

. . . South wing—you best know what is to be done here—but I would advise the different branches of the work to be done *successively*, paying off each before another is begun.

North wing—to be begun immediately and so pressed as to be finished this season. 1. vault with brick the cellar story. 2. leave the present Senate chamber exactly in its present state. 3. lay a floor where the Gallery now is to be the floor of the future Senate Chamber, open it above to the roof to give it elevation enough, leaving the present columns uninjured, until we see that every thing else being done & paid for there remains enough to make these columns of stone.

You see, my Dear Sir, that the object of this cautius proceeding is to prevent the possibility of a deficit of a single dollar this year. The lesson of the last year has been a serious one, it has done you great injury, and has been much felt by myself—it was so contrary to the principles of our Government, which make the representatives of the people the sole arbiters of the public expense, and do not permit any work to be forced on them on a larger scale than their judgement deems adapted to the circumstances of the Nation— . . .

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## ARCHITECTS' LETTERS.

William Thornton's Letter to the Members of the House of Representatives, dated Washington, January 1, 1805.

I consider it as a duty, not only to the public but to myself, to correct some unfounded statements made by Mr. Benjamin H. Latrobe, in his letter to the chairman of the committee of the house of representatives in congress, dated at Washington, 28th February, 1804.

This report I did not see till 23d of April following, long after the rising of Congress, and must own it excited my surprise. Previous to Mr. Latrobe's appointment, when he came here to report on the dry docks, suggested by the President, he often complimented me on the plan of the capitol, a ground plan and elevations of which I had shown him; and he declared in presence of the superintendent that he never saw any plan of a building besides his own and this * that he would deign to execute. I must own I cannot easily con-

* Latrobe in the notes to his report of Nov. 28, 1806, says:

I told the author of the Plan of the Capitol that I admired that work so much that I never saw any plan of a building in my life, not drawn by myself, which I would be willing to execute except that; & this I declare he has asserted & will declare under oath; but it was only one of my "polite ambiguities," & I only said so to flatter him into a friendly wish to see me appointed, for it never was my opinion.

I saw a copy of the plan given to the President some months before I drew mine. I now remember there were ten or twelve rooms which could have been made without the expense of altering or taking down the brick work, & would have saved fifty thousand dollars. Many of these rooms were larger than any of mine, but as Queen Elizabeth said of Queen Mary, "they were too large.—Mine are exactly the proper size;" for if one of the committee should fall asleep in his chair, he will not have room enough to fall back and break his neck.

ceive why previous to his appointment I should hear nothing but approbation of my plan, and after his appointment nothing but condemnation.

In the commencement of the report he mentioned the approval of my plan by General Washington. Alterations of it were afterwards authorized by law; but not I believe because it was impracticable, for on fuller investigation it was admitted to be practicable by some who had before deemed it not so; but because some alterations would improve it. Mr. Hallet was appointed to execute it, but not till after I had refused to superintend its execution; for with the able assistance to be derived from some of the excellent workmen who were engaged, I am confident I could have done as much justice to the public as some architects, whose fame has depended more on the assistance of judicious men than on their own abilities . . . When General Washington honored me with the appointment of commissioner, he requested I would restore the building to a correspondence with the original plan. Not a stone of the elevation was laid. I drew another elevation preserving the general ideas, but making such alterations as the difference in the dimensions of the ground plan rendered necessary. I improved the appearance and restored the dome. This obliged me to cause the foundations, laid by Mr. Hallet to form an open square in the centre, to be taken up on the south side of the north wing, where a segment of the dome, or grand vestibule, is now built; but a portion of what I meant to remove was directed by the board of commissioners to remain, in order to erect thereon a temporary building of brick, for the accommodation of Congress, till more committee rooms could be prepared, by a further progress of the building. On the opposite side the walls built by Mr. Hallet between the dome and representatives' chamber, still remain, which may in some measure account for the difference, mentioned by Mr. Latrobe, between the plan as laid and the drawing. Mr. Hallet was not in the public service when or since I was appointed a commissioner which was on the 12th September, 1794. Mr. Hadfield was appointed to superintend the work at the Capitol, October 15th, 1795. At the time of his appointment the freestone work of the basement story of the north wing was carried up too high to admit of any material alteration, and the materials were principally prepared for its completion. He waited on General Washington to urge the propriety of various alterations. The General (then President) discountenanced all alterations, being satisfied with the plan as then under execution. In consequence of this Mr. Hadfield declined the further superintendence of the capitol. He was afterwards re-appointed to superintend the execution of the plan without alterations, in which he engaged. Thus Mr. Latrobe must have been exceedingly misinformed, when he speaks of the various stiles of each architect shewing themselves in the work: one having been out of public employ, before the present elevation was drawn, and before a single freestone was laid, and the other having taken his discharge because he was not permitted to make any material alterations. They are both however men of genius, which I acknowledge with pleasure.

Mr. Latrobe's observation respecting the want of agreement of the plan and foundation is already answered; but, if I could be surprised at any observation made by Mr. Latrobe, after reading his report, it would be at his stating that the author furnished him with only a ground plan. It may be true that I did not give him drawings, but I informed him what was intended in completing the south wing.

He speaks of the impracticability of the plan of the south wing. It has been deemed practicable by very skilful, and practical architects; and I never heard it disputed by any other than himself. He told me he could not execute it as it was intended. To support a coved cieling, formed in the manner of the Hal au Blé at Paris, of the extent contemplated, on columns of wood, cannot, in the conception of any architect, be difficult; and I believe it will be generally admitted, that the grandeur of the room contemplated, would far exceed the appearance of the one intended by him, and at a much less expense. The stability of the work could not be an objection, when it is remembered how many hundred years Westminster hall has stood.

It is astonishing what evidence is considered as sufficient to establish facts to a mind, that, I am sorry to say, appears preoccupied by a desire to condemn. "The most indis-"putable evidence was brought before me to prove" (*a negation*) "that no sections or "detailed drawings of the building had ever existed, excepting those which were from time "to time made by Messrs. Hallet and Hadfield, for their own use in the direction of the "work." p. 10. It will be remembered that one of these gentlemen never superintended the laying of a single stone of the elevation; the other did not make a single section that I

ever heard of, but required sections of me, which I drew, and of which Mr. Monroe told me he had informed Mr. Latrobe!

The whole area of the south wing of the capitol might be conceived by some as too extensive for a chamber of representatives, but if we consider the rapid increase of the American people, and that 500 representatives may be required, neither the space allotted for the members nor the gallery for the audience, will be considered as too large. To lessen either would consequently be in my opinion a very important objection.

Mr. Latrobe mentions the want of committee and other rooms. The President of the United States had, some months before Mr. Latrobe's appointment, spoken to me on this subject, and asked if they could not be formed in the basement story, with convenience under the representatives' chamber. Approving much the idea of many accounts, independent of its restoring the building to a greater conformity with my original drawing, from which I had deviated by other advice, I made a design of the north wing, raised the committee rooms under the galleries, and with a lobby to the south; also with chambers for the accommodation of the officers of the house; besides what was intended over the galleries. The President's idea was carried further, for I drew a plan of the Senate room, raised within a few feet of the base of the columns, and with two good rooms underneath, one on each side, besides two smaller for papers, &c. and a passage from a door in the external centre to the lobby. This would much improve the proportion of the Senate room, the arcade of which is too high for the columns. A coved cieling might be thrown from the entablature, so as to give any required elevation. These alterations were laid before the President many months before Mr. Latrobe's report was written; and if Mr. Latrobe had extended his alterations only to the committee and other rooms, however they might have differed from mine in form, or appropriation, I would not have considered them of sufficient importance to call forth my objections; but under a sincere conviction that the representatives' chamber will be irreparably injured by alteration now in execution, I am compelled by a sense of duty, but with great reluctance on other accounts, to express my disapprobation of the measure.

I have seen Mr. Latrobe's report of December last, and find much stress is laid on the imperfections of the foundation of the south wing, which required it to be taken down. Six feet (in height) of that foundation had been built by a contractor, during whose absence the work was ill-constructed by those in whom he had confided. The work was directed to be examined, and was condemned by the commissioners. The correspondent part in the north wing was taken down, and good bond stones intermingled throughout the new work, by which it was rendered completely solid; and as that and the stone work of the elevation were well executed, if any defect can hereafter be discovered it must depend upon injuries received, by piercing so many large holes through it, or on defects in the lower part of the foundation, which was laid before I was in office. It was a query at the time of its execution whether it would not be better to lay the foundation with inverted arches, but it was thought more expensive and not better than by good bond-stone in the more usual manner; and I imagine that those who pierced the foundation of the north wing, thereby injuring it, by cutting loose many of the bonds, found it to be unexceptionable work; and that it will yet stand firm I have no doubt, but I think it might have been perfectly aired by tubes, at a trifling expense and without risking any injury whatever.

The roof has been justly condemned. It is next to impossible to put any elevated covering that shall resist the ingress of water when the gutters are filled with snow, or deluges of rain. I objected to the roof as now executed but not solely on that account. By rising so high, the balustrade is darkened behind, till the beholder advance so near the building as to lose the general view: it is thus rendered heavy in appearance. I proposed a flat roof made with a composition that has since been found to answer perfectly by Mr. Foxall, who by varying the ingredients a little has formed a variety of excellent cements. It is made in imitation of terraced roofs though greatly superior. A covering formed in the manner he has executed, is not much dearer than a roof of good shingles, and it will stand for ages without leaking a drop, if even knee deep in water. Its excellence also consists, not a little, in its growing better by age, it becoming as hard as iron itself. Those who have any doubts of the perfection of this kind of covering may be easily satisfied by examining a roof executed by Mr. Foxall the year before last at his own house in Georgetown, or the roof of one of the public stores executed the last year at the navy yard in this city.

Latrobe's Private Letter to the Individual Members of Congress, November 28, 1806.

In the year 1803 . . . that part of the south wing of the Capitol in which the House of Representatives then sat was in such a state as to require building from the very foundation . . . In the year 1803, the foundations of the external walls were condemned and pulled down. The center building occupied by the House of Representatives remained standing,—because in the opinion of many, a further appropriation appeared at least doubtful. The difficulty of working in the narrow space round that building can scarcely be conceived, and as the House met in December, all our men were of course discharged before that time. In 1804 the session concluded in March, & then first could our works commence. Much time was lost in pulling down and removing the old building, and before any new work could be begun. However, the progress made that year was great, considering all the disadvantages we labored under . . . As I had distinguished the recess from the south wing, the omission to appropriate for that part appeared to forbid its erection. But the plan of the building was necessarily such, that the whole area of the south wing was repaired for the Hall of the House of Representatives. The external walls therefore could receive no support from internal walls:—The south, eas west walls had been built so solidly and were so strengthened in the angles by the stair cases of the galleries, that there could be no danger of their giving way to the pressure of the vaults,—but the north wall which, in relation to the whole building, is an internal wall, and the support of which depended upon the recess, had not been calculated to stand alone. It was therefore carried up one story, and no alteration of consequence could be made . . .

That the House has not been completed, has been simply owing to this, that its completion was impossible in itself. When the President of the United States did me the honor to entrust to me the charge of the buildings, I found the north wing already constructed, and a commencement made in the erection of the south wing.

The designs of the public buildings at Washington were chosen from a collection obtained by public advertisement, offering a reward for the plan most approved by the then president of the United States. This mode of procuring designs of public buildings, though exceedingly common, is certain of defeating its own end. It brings into competition all the personal vanity of those who think they have knowledge and taste in an art which they have never had an opportunity to learn or practice;* . . . and it keeps out of the competition all who have too much self-respect to run the race of preference with such motly companions, and especially of all regularly educated professional men,—who understand their business too well not to know that a picture is not a design.

I frankly confess that excepting in a few details, all my ideas of good taste, and even of good sense in architecture were shocked by the style of the building.†

The entrance to the south wing from the ground or office story will be in the recess. That in the east front will be closed, it being intended for a window. It has been opened to the ground only for the convenience of the workmen. The outer door leads into a hall or vestibule. On the left hand is a door opening into a committee room. From the

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* When I wrote this I did not know that our Present Chief Magistrate of the Union [Jefferson], was then Secretary of State: and that *he* published *in his own name* for the plans, and aided General Washington, the *then* President, in the choice of the one selected: but let me at the same time add, that as *I* was not in the country, it became a matter of necessity; as there is not a scientific man in the country but myself, as I once told the present Secretary of the Navy, before several witnesses. I cannot on this subject say less, though *modesty* and *delicacy* prevent me from saying much more.

† On reflection I must admit that the style of the Capital is very plain, and almost destitute of decoration considering it is the highest order, the Corinthian; especially if we compare it with some of the most admired works of the ancients; particularly the Maison Quarre of Nismes, the frieze of which is remarkably rich, and all the dressings of the doors and windows, &c. are very highly ornamented by carving, while those of the Capitol are plain and the frieze of the entablature has not a stroke of carving, or ornament. The Maison Quarre is thought by the President, and others, to be one of the finest pieces of antiquity, a model of which he sent and recommended for the plan of the Capitol at Richmond, but which is said to be spoiled by deviating from the plan, which I saw when I was building that Chef D'Oeuvre, the Penetentiary House, in that city. However, I am sorry to say I for one differ from this great man; but he cannot attribute to this declaration any intention to offend, when I say I differ with every great architect for these three or four hundred years back. He would never have thought of the Maison Quarre, if he could have formed an idea of my Centre house, Philadelphia. The Bank of Pennsylvania I know has been much admired, but it would have been much handsomer if Joseph Fox and the late John Blakely, Esqrs. directors, who had travelled, had not confined me to a copy of the Parthenon of Athens, which circumstance the world are not generally acquainted with. The lantern on the top I claim as my own, tho' every body who wants taste thinks it spoils the whole.

vestibule four steps lead up to the area of the staircase which is lighted from the sky, and gives light, to the entrance, to the octagon vestibule of the offices, and to the stairs. On the left hand the stairs lead up to the door of the hall of Representatives on the principal floor. The area of the staircase is connected with the vestibule of the offices, into which, on the left, a spiral staircase for the convenience of the persons coming from above to the offices, descends. A door immediately in front leads into a court which contains the pump, furnishes light to the deep part of the buildings, and contains various domestic conveniences. On the right is the entrance to the center of the building, which will be the principal and public access to the Capitol.

On the left hand of the octagon vestibule is the access to the offices, by the general passage or corridor. Immediately on entering the corridor and descending a few steps is a passage to a committee room on the right. The arched doors on each hand lead to deposits of fuel, and to the stoves which warm the hall above. This passage is crossed by a corridor running east and west. Immediately in front is the office of the clerk of the House. The center of the office is open for those who have business in it,—in each angle is a private office for the engrossing clerks, and around are six spacious vaults for the records of the House.

Returning into the corridor and proceeding to the west, you enter an antichamber, in which those who have business with the committees must wait. To the right are a small, and a large committee room, and to the left another of convenient size. The large committee room is accessible separately from the corridor. The east end of the corridor leads into another antichamber, which on the left communicates with two committee rooms, the largest of which opens also into the vestibule of the entrance. On the right is the room appropriated to the use of the President of the United States, whenever he shall come to the House.

On the south front of the building near each end, are the doors of the gallery, which at present have the appearance of windows, but which will soon be cut down to the level of the other doors.* Each door leads into a small lobby, from which a spiral staircase ascends to the gallery. These doors are so far distant from the entrance of the members to the House, that the inconvenience generally experienced by having only one entrance will be avoided.

The principal access to the hall of Representatives will be—when the Capitol shall be finished,—from the centre of the building, through the small circular vestibule. But the most usual entrance will always be from the basement story, & by the stairs in the recess. These stairs land at the door of the Legislative Hall on one side, as do the spiral stairs of the offices on the other. On entering the great door of the hall, the lobby of the House extends on both sides, and is separated from the area of the House by the basement wall upon which the columns of the House are erected. The bar of the House is the opening of this wall: opposite to it on the other side will be the Speaker's chair.

The lobby of the House is so separated from it, that those who retire to it cannot see, and probably will not distinctly hear, what is going forward in it. This arrangement has been made with the approbation of the President of the United States, and also under the advice of the Speakers of the two houses.

The construction of the Hall of Representatives was imposed by the general plan of the work. Whether it will be a room, in which to hear & to speak will be easy, can only be determined by actual experiment. All that the knowledge to which I can pretend, could do, has been done to make it so, by surrounding the area with a plain surface, and raising the columns above the heads of the speakers, and I believe this attempt will be successful. Rooms encumbered with many columns and projecting cornices are not well adapted to the ease of hearing and speaking. Of this truth the Chamber of the Senate is perhaps the most striking proof that can be adduced.

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* On the south front . . . I must own I do not know what the workmen were doing in building up two windows, with expensive hewn freestone, which I shall be obliged to cut down and altar into doors: but I was not present when they made these foolish blunders. They likewise built up the wall of the *projecting recess* and omitted three windows which I have been obliged to cut out first. The stairs to which these window doors will hereafter lead, offer something as amusing as the brickkiln at the bottom of the 11th page. As I was going up one of these stone stairs their want of height knocked off my spectacles, on which there was a general laugh; whereupon, I immediately ordered the workmen to cut away the under part of each step, which has been done; and now there is room enough for a man 5 feet 6 inches to walk up without stooping. These steps have some how or other separated from the walls, but that will never be seen when plugged and plastered.

That it will be a splendid room,—probably the most splendid Legislative Hall that has ever been erected,—is certain: & it will also be extremely convenient in its arrangement, and remarkably warm in winter and cool in summer.

The whole of the wing excepting the Legislative Hall is vaulted. It was originally intended that this dome should also be turned in bricks, and the construction is such that it may at any time, should the present dome of timber decay, be covered with a brick or stone dome.

On the ground floor of the north wing, including lobbies and stairs, are 12 apartments, —in the south are 22 apartments, lobbies & stairs, & 11 depots of records, & fuel cellars of cheaper construction; in all 33.

Note.—In recapitulating the expenses of the south wing, I beg leave to state, that I have not included any of the fine flat stone taken up from the footways from the Capitol to George-Town, nearly, which cost the commissioners eight or ten thousand dollars; for why should I reckon stones picked out of the streets . . . They are clear gain: nor have I reckoned what I took from the foundations in the front; nor have I calculated many tons of free-stone rejected by the commissioners as unworthy, of the front. If I show the skill of working up what they thought unworthy, I ought to claim credit, instead of allowing such items as charges.

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## LETTER FROM JOHN TRUMBULL RELATIVE TO HIS PAINTINGS IN THE ROTUNDA.

Read and laid upon the Table, December 9, 1828.

To the Hon. the Speaker of the House of Representatives, U. S.

*Sir:* On the 30th of May last, I received from the Commissioner of the Public Buildings a copy of the resolution of the honorable the House of Representatives, dated the 26th of May, authorizing him to take the proper measures for securing the paintings in the Rotundo from the effect of dampness, under my direction.

I had always regarded the perpetual admission of damp air into the Rotundo from the crypt below, as the great cause of the evil required to be remedied; and, of course, considered the effectual closing of the aperture which had been left in the centre of the floor as an indispensible part of remedy. I had communicated my opinions on this subject to the Chairman of the Committee on the Public Buildings, and had been informed that this had been ordered to be done.

So soon, therefore, as I received information from the Commissioner that this work was completed, (as well as an alteration in the skilight, which I had suggested,) and that the workmen and incumbrances were removed out of the room, I came on.

1st. All the paintings were taken down, removed from their frames, taken off from the panels over which they are strained, removed to a dry warm room, and there separately and carefully examined. The material which forms the basis of these paintings is a linen cloth, whose strength and texture is very similar to that used in the top gallant-sails of a ship of war. The substances employed in forming a proper surface for the artist, together with the colors, oils, &c. employed by him in his work, form a sufficient protection for the threads of the canvas on this face, but the back remains bare, and, of course, exposed to the delecterious influence of damp air. The effect of this is first seen in the form of milldew; it was this which I dreaded; and the examination showed that milldew was already commenced, and to an extent which rendered it manifest that the continuence of the same exposure, which they had hitherto undergone, for a very few years longer, would have accomplished the complete docomposition or rotting of the canvas, and the consequent destruction of the paintings. The first thing to be done was to dry the canvas perfectly, which was accomplished by laying down each picture successively on its face, upon a clean dry carpet, and exposing the back to the influence of the warmth of a dry and well aired room. The next thing was to devise and apply some substance which would act permanently as a preservative against future possible exposure.

I had learned that, a few years ago, some of the eminent chemists of France had examined with great care several of the ancient mummies of Egypt, with a view to ascertain the nature of the substance employed by the embalmers, which the lapse of so many ages had proved to possess the power of protecting from decay a substance otherwise so perishable as

the human body. This examination had proved that, after the application of liquid asphaltum to the cavities of the head and body, the whole had been wrapped carefully in many envelopes, or bandages of *linen, prepared with wax*. The committee of chemists decided further, after a careful examination and analysis of the hieroglyphic paintings with which the cases, &c. are covered, that the *colors* employed, and still retaining their vivid brightness, had also been prepared and applied with the same substance.

I also knew that, towards the close of the last century, the Antiquarian Society of England had been permitted to open and examine the stone coffin deposited in one of the vaults of Westminster Abbey, and said to contain the body of King Edward I., who died in July, 1307. On removing the stone lid of the coffin, its contents were found to be closely enveloped in a strong linen cloth, *waxed*. Within this envelope were found splendid robes of silk, enriched with various ornaments covering the body, which was found to be entire, and to have been wrapped carefully in all its parts, even to each separate finger, in bandages of fine linen, which had been dipped in melted wax; and not only was the body not decomposed, but the various parts of the dress, such as a scarlet satin mantle, and a scarlet piece of sarsnet which was placed over the face, were in perfect preservation, even to their colors. The knowledge of these facts persuaded me that wax, applied to the back of the paintings, would form the best defence, hitherto known to exist, against the destructive effects of damp and stagnant air; and therefore,

2dly. Common beeswax was melted over the fire with an equal quantity (in bulk) of oil of turpentine; and this mixture, by the help of large brushes, was applied hot to the back of each cloth, and was afterwards rubbed in with hot irons, until the cloths were perfectly saturated.

3dly. In the mean time, the nitches in the solid wall, in which the paintings are placed, were carefully plaistered with hydraulic cement, to prevent any possible exudation of moisture from the wall; and as there is a space from 2 to 8 inches deep between the surface of the wall and the back of the panels on which the cloths are strained, I caused small openings to be cut into the wall, above and under the edge of the frames, and communicating with those vacant spaces, for the purpose of admitting the air of the room behind the paintings, and thus keeping up a constant ventilation, by means of which the same temperature of air will be maintained at the back of the paintings as on their face.

4thly. The cloths were finally strained upon panels, for the purpose of guarding against injury from careless or intentional blows of sticks, canes, &c., or childrens' missiles. These panels are perforated with many holes, to admit the air freely to the back of the cloths; and being perfectly dried, were carefully painted, to prevent the wood from absorbing or transmitting any humidity. The whole were then restored to their places, and finally cleaned with care, and slightly revarnished.

5thly. As the accumulation of dust arising from sweeping so large a room, and, what is much worse, the filth of flies, (the most destructive enemies of painting,) if not carefully guarded against, renders necessary the frequent washing and cleaning of the surface of pictures, every repetition of which is injurious, I have directed curtains to be placed, which can be drawn in front of the whole, whenever the room is to be swept, as well as in the recess of the Legislature during the Summer, when flies are most pernicious.

6thly. As nothing is more obvious than the impossibility of keeping a room warm and dry by means of fire, so long as doors are left open for the admission of the external air, I have further directed self-closing baise doors to be prepared and placed, so that they will unavoidably close behind every one who shall either enter or leave the room.

When the doors are kept closed, and fires lighted in the furnaces below, to supply warm air, I find the temperature of this vast apartment is easily maintained at about 68 of Fahrenheit; and the simple precaution of closed doors being observed, in addition to the others which I have employed, I entertain no doubt that these paintings are now perfectly and permanently secured against the delecterious effects of dampness.

I regret that I was not authorized to provide against the dangers of damage by violence, whether intended or accidental. Curiosity naturally leads men to touch, as well as to look at, objects of this kind; and, placed low as they are, not only the gilded frames and curtains, but the surface of the paintings are within the reach of spectators: repeated handling, even by the best intentioned and most careful, will, in the course of a few years, produce essential damage. But one of the paintings testifies to the possibility of their being approached, for the very purpose of doing injury; the right foot of General Morgan, in the

picture of Saratoga, was cut off with a sharp instrument, apparently a penknife. I have repaired the wound, but the scar remains visible. If I had possessed the authority, I should have placed in front, and at the distance of not less than ten feet from the wall, an iron railing, of such strength and elevation as should form a complete guard against external injury by ill-disposed persons; unless they employed missiles of some force.

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## LETTER FROM THE SONS OF BENJAMIN WEST, OFFERING TO SELL HIS PAINTINGS TO THE GOVERNMENT.

Read, and laid upon the Table, December 11, 1826.

To the Hon. J. W. Taylor,
Speaker of the House of Representatives of the United States of America.

*Sir:* The sons of the late Benjamin West request that you will do them the favor to represent to Congress the desire they have of offering the body of their father's works, which has devolved to them, to the Government of the United States for purchase, feeling deeply impressed with the conviction that the works of their father should find their final place of destiny in his native country. Their father was the first American born subject who distinguished himself by a spontaneous pursuit of the fine arts, his extraordinary love of which induced him to leave his native country in the twenty-first year of his age, to study the works of the renowned masters of that art, which were to be seen in Italy.

After the completion of his studies in Italy, which he prosecuted, during four years, with such avidity that it occasioned a fever which nearly deprived him of life, he went to England, where his talent for the arts very soon attracted the attention of some leading amateur characters; and his having painted a picture of an interesting subject, that displayed his abilities, for the Archbishop of York, he shortly after became honored by the notice and patronage of the king, (George the Third,) who beneficently sustained him in his practice and study of the fine arts for nearly forty years, and engaged him in great plans, from the subjects of English history and the sacred writings, for the embellishment of Windsor Castle. Under the sanction of his majesty, he became one of the original founders of the Royal Academy in London. In testimony, also, of his talent, and the esteem in which he was held by his contemporaries in the arts, they elected him twenty-seven times President of the Academy of Painting, Sculpture, and Architecture, (of which he was one of the original founders,) and as a further sanction of the abilities he possessed as an artist, and of the spreading abroad of his fame, he likewise received honorable distinctions from most of the academies for the encouragement and promotion of the fine arts in the polished countries of Europe. Whenever his works first made their appearance before the public, they excited a very strong sensation throughout the metropolis; and his three latter productions, Christ Healing the Sick in the Temple, (which has since been presented by Mr. West to the Hospital of Philadelphia,) Christ Rejected by the Jews, and his daring and extraordinary picture of Death on the Pale Horse, produced no common sensation on the minds of the people of England. His demise, which took place after he had passed his eighty-first year, was considered and felt as a public loss, for the circumstance of his latter productions appearing, at his venerable age, amongst the most vigorous and sublime of his works, occasioned a very remarkable augmentation to his fame at the close of his life. His remains were honored by a public funeral, and were interred in the great Cathedral of St. Paul's, within the city of London, where all the members of the Royal Academy, many of the nobility, his relatives and select friends, attended, in token of their high estimation of his genius, and in respect for his excellent moral character and amiable disposition: but he had enemies, who occasioned him much anxiety and difficulty in his latter years.

The career he ran in the art, whilst residing in London, occupied a space of more than half a century. He left his native country in the year 1760, and became deceased, in the city of London, on the 10th of March, 1820. The number of the works that he has left behind him is indeed truly astonishing: his whole life was one scene of industry, perseverence, and endeavor to perfect himself in the art, and to dispense to others, (especially to

young and rising artists,) the knowledge that he had thus diligently acquired. It is, therefore, very generally considered, that, so long as science, or art, or virtue, shall exist, the name of Benjamin West will stand pre-eminent in honorable fame.

After giving this little outline of the life of Mr. West, his sons now beg of you to offer, in their names, to the Government of the United States, that portion of his works which has devolved to them. They hope that the offer will not be rejected, devoutly wishing that the name of their father may thus honorably be transmitted to the posterity of the country wherein he was born, and that the portion of his works, which they now offer, may form the foundation of a school for the growth of the fine arts in the rapidly advancing States of America. In Europe, almost everywhere is to be seen what is generally denominated a National Gallery, composed of pictures and statues by the old masters: the honor of having produced them belonging to Italy and Greece, no country ever yet had such an opportunity of commencing a truly National Gallery as now presents itself to the United States of America; for none of the nations of the old world, at such an early period of their histories, ever had an artist who stood so distinguished in the eyes of the world, or that had produced so numerous and so diversified a body of celebrated works as Benjamin West. They are the productions of American born genius, and let them be deposited in whatever quarter of the globe destiny may place them, the honor of having produced them belongs to the United States of America.

Hoping that, from your situation in the House of Representatives, you will not find it at variance with your duty and opinions to speak and use your influence in recommendation of our offer,

We remain, with the highest consideration and respect,

Your obedient servants,

Raphael L. West,
Benjamin West.

Newman Street, London, *April 12th*, 1826.

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## PORTRAITS OF LOUIS XVI. AND MARIE ANTOINETTE.

The minister plenipotentiary of France, having on the 6th transmitted to Congress a letter, dated 13th August, 1783, from his most christian majesty, in answer to their letter of the 14th June, 1779, and accompanied the same with a memorial informing Congress, that the portraits of the king and queen are arrived at Philadelphia; that he has orders to present them to this assembly, and has taken the measures necessary for their safe keeping until Congress shall be ready to receive them; the said letter and memorial were referred to the consideration of a committee.

On the report of a committee, consisting of Mr. Gerry, Mr. Jefferson and Mr. Read, . . .

Resolved, That the following letter be signed by the President in behalf of the United States in Congress assembled, and transmitted to his most christian majesty, . . .

Great, Faithful and Beloved Friend and Ally,

Your majesty's letter of the 13th of August last has been received by the United States in Congress assembled with a degree of satisfaction and pleasure which those only can conceive, who, to the highest sentiments of respect, unite feelings of the most affectionate friendship.

The portraits of your majesty and of your royal consort having arrived at Philadelphia, have been carefully preserved by your faithful minister, the chevalier de la Luzerne, whose attention on this, as on all other occasions, merits the acknowledgements of Congress.

These lively representations of our august and most beloved friends will be placed in our council chamber; and can never fail of exciting in the mind of every American, an admiration of the distinguished virtues and accomplishments of the royal originals.

We beseech the Supreme Ruler of the Universe constantly to keep your majesty and

your royal consort in his holy protection, and to render the blessings of your administration as extensive as the objects of your majesty's benevolent principles.

Done at Annapolis, in the state of Maryland, this 16th day of April, 1784, by the United States in Congress assembled.

Your faithful friends and allies.

Resolved, That the President inform the honourable the minister of France, that Congress have a due sense of the care which he has taken for preserving the portraits; and are desirous they may continue in his possession until proper places can be provided for them.

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## REPORTS OF ARCHITECTS UPON THE ACOUSTICS OF OLD HALL OF REPRESENTATIVES.

### Extract from Latrobe's Report of March 23, 1808.

Before I close my account of the south wing of the Capitol, I most respectfully beg permission to notice in this report the two objections to the Hall of Congress, which were discovered immediately on the opening of the session—the difficulty of hearing and speaking in it, and the unpleasant effect of the mode adopted to warm the House upon the air of the room.

In every large room the great average distance of the speaker from the hearer is a cause of difficulty of hearing and speaking which cannot be removed; but the effect of this cause bears no proportion to that indistinctness which arises from the innumerable echoes that are reverborated from the walls and arched ceiling of such a room as the Hall of Representatives. These surfaces give back to the ear echoes, not only of the voice of the speaker, at a perceptible distance of time from the original sound, but also distinct echoes of every accidental noise and separate conversation in the House and lobbies, and renders debate very laborious to the speaker and almost useless to the hearers. This defect was foreseen; and, in furnishing the House, the curtains and draperies of the windows were made as ample as propriety would admit; draperies were hung in other proper situations, and a large curtain closed the opening of the columns behind the Speaker's chair. But all this drapery bore a small proportion to the extent of uncovered surface, though it rendered those particular situations of the hearer, thus freed from echo, superior to all others.

If the dimensions of a room, erected for the purpose of debate, were so moderate that the echoes of the voice of the speaker could reach the ear of the hearer, without the intervention of a perceptable distance of time, then the echo would strengthen and support the voice; and we find that this is actually the case in small lecture-rooms, expressly constructed to produce innumerable echoes. But there is a circumstance attending halls of debate which distinguishes them from rooms intended for the lectures of one speaker; the impossibility of preserving perfect silence, and of confining persons to their seats, so as to prevent all sound but that of the speaker's voice; for it is evident that sounds from all quarters and of all kinds will be re-echoed with perfect impartiality.

The Hall of Representatives is one hundred and ten feet long from east to west, and fifty-five feet high; therefore, before the echo of a sound, issueing from the center of the floor, can return to its place, it must travel one hundred and ten feet, a distance very perceptible to the ear in the return of echo. The distance will be still greater if the speaker be placed at a distance from the hearer. And as the walls, in their various breaks, return each a separate echo, their confusion must necessarily render it almost impossible to understand what is spoken.

From these plain facts it is evident that the walls of every large hall of debate should be covered with tapestry, or other material which does not reverberate sound. On reference to the original drawing it will be seen that this was intended, but neither the time nor the extent of the appropriation for furniture, which proved sufficient for the indispensible articles of carpeting, tables, chairs, desks, and curtains, would admit.

. . . . it was proposed to suspend curtains between the columns round the whole internal area of the House, and others behind the seats of the galleries, and to paint the ceiling in flock. The proposal was approved, and has been executed, as far as it could be done, by hanging all the curtains; the painting of the ceiling must be postponed until the House

rises. The fullest success attended this measure ; and, although the echoes of the ceiling produce in the center of the House some confusion of sound, it is a small inconvenience, which will be removed. When the size of this room is considered, it may be safely asserted that it is now as little liable to objection as any other hall of debate in the United States ; that it is in all respects superior to most others, and that, when the proposed improvements, which are of comparatively small import, are made, it will be second to none in every legislative convenience.

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Extract from Latrobe's Report of November 18, 1817.

On this occasion a plan was submitted to and approved by the President by which the inconveniences experienced in the former House were endeavored to be obviated, and the areas both of the House and gallery considerably enlarged.

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Extracts from the Memorial of Charles Bulfinch to the House of Representatives.

Referred to the Committee on the Public Buildings, January 25, 1830.

Upon Congress being reinstated at the Capitol, in 1820, it was found that a difficulty existed both in speaking and hearing, in the Representatives' Hall ; this was at first imputed to the resonannces and echoes occasioned by the unfurnished state of the Hall, and to the freshness and dampness of the new work. To remedy this defect, draperies were ordered to be suspended in front of the galleries, and between the columns of the Prostyle of the Logia : and carpets were spread in the galleries. These measures produced some effect in lessening the reverberations, but did not entirely remedy the inconveniencies complained of. In the Session of 1821, a large Committee, of 24 Members, was raised, to " inquire into the practicability of making such alterations in the present structure of the Hall of the House of Representatives as shall better adapt it to the purposes of a deliberative assembly." This Committee attended to the subject fully, and consulted the Architect (and such scientific persons whose opinions could be readily obtained) when several very contradictory theories and projects were suggested. The Architect had the honor of presenting the following Report :

The plan of the Hall under consideration was chosen by the distinguished Artist who commenced the restoration of the Capitol, from the most approved remains of Antiquity ; it was taken, apparently, from the designs of the Grecian and Roman Theatres, traces of which are still extant ; and no form could be devised better adapted to such buildings ; the whole audience being arranged in concentric semi-circular rows, and facing the Proscenium or place of exhibition, where all that was spoken was delivered from the stage or space in front of the semi-circle. This form has also been adopted of late in the legislative halls at Paris ; but it is not found altogether convenient for a deliberative assembly, where the speakers are seated indiscriminately, and frequently with a large portion of the members in their rear ; in consequence of which, it has become necessary there, to select particular spots for desks or tribunes, as stations for those who wish to address the assembly. If such a measure could be adopted here, it would in a great degree remove the present complaint ; as it is found, when religious services are performed, that the voice of the preacher is well heard in every part of the hall, assisted as he is by the silence which the solemnity of worship enjoins, but which is too much interrupted on other occasions.

Several suggestions have been made for the improvement of the Hall : 1st, To raise the floor. 2d, To contract the space by a partition of glass, in place of the present bar. 3d, To form a level ceiling at the foot of the dome, resting on the stone entablatures, over the columns.

I cannot think that any great advantage could be derived from raising the floor, because it could not be done, more than three feet, without disfiguring the columns and destroying all the beauty of their proportions ; and the chief difficulty of hearing is occasioned by the reverberation and confusion of sounds, from the lofty and smooth ceiling, which would not be affected by this mode of alteration.

The second proposal, to reduce the space by a glass partition, is also objectionable, as,

in my opinion, it would produce no effect, unless carried very high to shut out the galleries; which the habits of our country have made indispensable; and this mode would not remove the difficulty of the dome.

The third proposal, of a flat ceiling, affords a prospect of greater advantage than any other. It would reduce the absolute height of the room in the centre, upwards of twenty feet, in which space much of the voice is lost; and would check, in a great measure, and perhaps wholly, the reverberation and echo complained of. Although it would be a subject of much regret, that the beauty of the form and decoration of the dome should be obscured, yet these considerations must yield to the convenience of the Legislative body. To impair the appearance of the room as little as possible, I propose that this ceiling be made of glass, and present a drawing, in which its form and construction are shown; the panes to be made as large as convenient, and the principal ribs to be gilded. This ceiling would be preferable to one of wood or plaster, because, in that case, it would hide entirely the present dome, excepting the opening of the sky-light, which must be retained, but which would lose much of its usefulness from the angle in which the light would be received, and which would hardly reach the outer rows of the circle.

I submit an estimate of the expense of a glass ceiling, amounting to five thousand dollars. If this plan is adopted by the honorable House of Representatives, the work could be executed in the recess.

Experience, I think, has proved, that the objections to the present Hall are not so forcible as they were last season, but that the members are better heard, as they become accustomed to the room, and to the pitch of voice required; yet, if it should be considered so inconvenient that the necessity of improving it should be thought indispensable, and would justify the expense, I would recommend that the glass ceiling be built, and a trial made of its utility at the next session.

Respectfully presented by

CHARLES BULFINCH.

No decisive measures were taken in consequence of this examination and report, and the evil still being complained of, the Committee on Public Buildings was again directed, at the following session, to consider the subject anew, when the architect presented the following report to the Chairman of the Committee:

Every work on Natural Philosophy, in general, contains observations on *acoustics*, and endeavors to explain the principles of musical instruments, the vibrations of strings, and the nature and cause of echoes; but these principles have seldom been applied for useful and practical purposes, to the construction of the interior of large rooms for deliberative assemblies. Places of public worship and theatres have received a greater share of attention, and the result of experience on such apartments, has been to avoid lofty domes, and arched ceilings of great elevation. The manner in which sound operates on the air, has been the subject of much inquiry; the theory generally adopted, supposes that sound is projected in direct lines, and that it is governed by the same principles as rays of light; and that it is reflected from the substances which it encounters, in angles, equal to the angles of incidence. Another theory supposes that sound is propagated by an undulatory motion of the air, and that resonnances and echoes are produced by the sound being conducted along the surface of intervening walls or other bodies.

The most judicious and practical writer on this subject that I have had the opportunity to consult, is Saunders, on the construction of Theatres. I beg permission to quote from him a few observations. "The supposition of sound being reflected on the same principles as light, has been very generally admitted, and in order to support this theory, it is asserted that sound is propagated in direct rays. Accordingly, Kircher, and most of those who follow him, after explaining the progress of sound to be undulative, go on comparing its properties with those of light; which is clearly refuted by Sir Isaac Newton, who says, 'a pressure on a fluid medium cannot be propagated in right lines, but will be always inflecting and diffusing itself every way, beyond any obstacle that may be presented to it. Sounds are propagated with equal ease, through crooked tubes, and through straight lines; but light was never known to move in any curve, nor to inflect itself.' The French Encyclopedists, who adopt the theory of the reflection of sound, are obliged to quality it by acknowledging

that the theory is still vague and uncertain, and that the comparison of the laws of the reflection of sound with that of light, may be true to a certain point, but it is not without restrictions, because sound is propagated in every direction, and light in right lines only."

Mr. Saunders, after a course of experiments, comes to this conclusion, that sound is affected by vibration among the particles of air, and moves in a circular undulating form. That echo is produced by conduction, and not by reflection, as heretofore imagined. It depends on the conductor, and the nature and form of the substance it meets with. He asserts that, after a smooth surface of water, stone is the most powerful conducter of sound; experience proves that smooth walls of plaster are next in order, then surfaces of woods, and lastly, hangings of tapestry or woollen cloth.

These observations and results are important, when applied to the Hall of the House of Representatives. The difficulty of hearing and speaking arises, in the first place, from the great size of the room; and is an evil which must always be apprehended in any room constructed to afford such ample conveniences for so numerous a body, unless the speakers will consent to mount a tribune, situated in the most favorable position: and in the second place, from the resonnances or echoes, occasioned by the dome of 60 feet elevation from the floor. If these echoes could be checked, the difficulty of speaking and hearing would be, in a great measure, removed. For this purpose, I ventured to propose, in 1821, a horizontal ceiling of glass; but this is liable to objections, from the great difficulty of keeping so large a surface clean, and from the bad effect to be apprehended on the air of the room, from reducing it so much in its dimensions.

Private individuals have no motive for making experiments on the principles of the expansion of sound, and companies of proprietors of buildings are deterred from doing it, by the uncertainty of the effect, and by the expense. An opportunity is at present offered to Congress, to authorize some experiments during the recess, which may be of good consequences, and would, at least, extend a knowledge of the true principles which govern the operations of sound. With this view, I take the liberty to mention the following:

The Grecian and Roman Theatres were constructed without roofs, and were entirely open above; but it was usual to stretch a covering of sail cloth over the circular seats, to protect the audience from the inclemency of the weather. I would take a hint from this practice, and propose, that cords should be strained, at the springing of the dome, to support a ceiling of light woollen cloth or flannel, projecting ten feet from the columns, within the semicircle. If the theory of conduction of sound be correct, this horizontal projection will prevent it reaching the dome, to occasion the echoes complained of. The experiment might be tried at moderate expense, and, if found effectual, the ceiling might be finished afterwards, in a more permanent manner.

Respectfully submitted

CHARLES BULFINCH.

*March 11th*, 1822.

In consequence of this last suggestion, orders were given to stretch a covering of canvass over the *whole Hall;* which was done, as speedily as possible, at the height of the blocking course above the columns. This ceiling, composed of an unelastic substance, checked the reverberation but too fully; it not only put a stop to the echoes, but seemed to absorb the volume of sound; and rendering the Hall dark, by obstructing the sky light, it was removed after a few days.

Another experiment was tried, at a following session, of reducing the dimensions of the Hall, by framing a wooden partition between the columns of the prostyle; but no good effects were experienced from this measure, to counterbalance the inconvenience from the loss of space and light, and the partition was removed after one week's trial.

No other attempt was made to remedy the evil complained of, until May 19, 1826; when the House resolved, "That the Clerk of this House be authorized to employ William Strickland, of Philadelphia, to act in conjunction with the architect now employed in completing the Capitol, in devising a plan for improving the Hall, so far as to render it better suited to the purposes of a deliberative assembly: That the Secretary of State, the Secretary of War, and the Attorney General, be requested to act as a Board of Inspection, on the aforesaid contemplated improvement, during the recess of Congress; and that, if the said architects can devise any plan for accomplishing the object, that shall receive the

sanction of the Board aforesaid, they be authorized to execute the same, under the direction of the said Board. *Resolved*, That the expense be defrayed out of the contingent fund."

In pursuance of this resolution, Mr. Strickland was invited to make the examination desired, and attended to this service in the Summer of 1826, after which the following statements were presented to the House in February, 1827.

* * * *

The undersigned, constituting the Board of Inspection appointed by the said resolution, have the honor to report: That, shortly after the termination of the last session of Congress, the Clerk of the House communicated to Mr. William Strickland the substance of the resolution, and requested his attendance at Washington, to co-operate in the accomplishment of its object: that it was not convenient to Mr. Strickland to attend until some time in July, when, in the absence of the undersigned and the Clerk, he visited the city, and examined the Hall of the House, in company with Mr. Bulfinch: That the Clerk, on the 28th August last, addressed a letter to Mr. Strickland, (of which a copy accompanies the report, marked A,) to which he received an answer, under date of the 12th September last, of which the paper marked B, is a copy: That the undersigned being desirous to be present in the Hall with Messrs. Strickland and Bulfinch, when they examined it, requested the Clerk to ask the attendance of the former again at Washington, and accordingly, he came here in October last, as early as he could consistently with other engagements: That the undersigned were present when those gentlemen inspected the Hall, and discussed various plans of improvement which were suggested: that Mr. Strickland's opinion as to the most effectual improvement will be seen in his report to the Board, under date the 31st of October last, hereto annexed, marked C, and that of Mr. Bulfinch in his report, under date the 1st November last, also hereto annexed, marked D: That, from the perusal of those reports it will appear that both the architects concur in opinion, that the only effectual remedies of the defects complained of in the Hall, are, 1st, to suspend a flat ceiling of lath and plaster over the whole arena of the Hall within the colums, and upon a level with the stone cornice or springing line of the same; or, 2dly, To break up the existing smooth surface of the dome, by deeply sunk caissons, in the manner of the ceiling of the Senate Chamber and the Rotundo. Both the architects agree that the first mentioned plan would materially impair the symmetry and proportions of the Hall, and Mr. Bulfinch thinks it might injuriously diminish the cubic volume of air in the Hall.

That it became altogether unnecessary for the undersigned to give their sanction to either of the two suggested plans, because the vacation between the last and the present session of the House was too short to admit of the execution of either, so as to have the Hall prepared in time for the accommodation of the House: that the long vacation which will ensue, after the termination of the present session of Congress, will be sufficient to allow of the execution of either of them to which the House may think proper to give its sanction.

That the undersigned suggested to the architects the propriety of testing the efficacy of the suspended ceiling, by stretching a covering of silk over the space which it was intended to occupy; but it was stated that the absorbent qualities of that, or of any cloth, are such as would prevent its being a fair experiment; and that it was also mentioned, that, in the year 1814, such a test, (though not with silken cloth) was applied, and that the inconveniences which it occasioned induced the House quickly to direct its removal.

All which is respectfully submitted.

H. Clay,
James Barbour,
Wm. Wirt.

Washington, 8*th February*, 1827.

A.

Washington, 28*th August*, 1826.

Wm. Strickland Esq.
*Philadelphia.*

*Sir*: I was disappointed in not finding you in Washington when I arrived, on the 3d July, having heard, in Carlisle, of your intended visit to Washington. From the conversation I have had with Mr. Bulfinch, I am led to believe, that you think that no alteration can be

made in the Hall, which would be beneficial, except a flat ceiling of plaster. I write now, to ascertain whether you have made up your mind definitively; or, if you could not come down again to Washington, immediately after the 6th September, as Mr. Clay will then be at home. I wish you, very much, to see the Committee, as several expedients have been suggested; such as a flat, plastered ceiling; a glass ceiling; a glass cover, at the height of say thirty feet, supported by brass pillars, and rather concave, (taking down the galleries, and having the auditory on a level with the Hall,) raising the floor to the level of the walk behind the speaker's chair, making it either level, or rising, in the usual form, from front to rear.

Of all these different suggestions, I am certain, the Committee would be pleased to have your opinion, and would rather converse and explain, than write.

Please to inform me how soon you could come down.

Yours, most respectfully,
M. St. Clair Clarke,
*Clerk Ho. of Reps. U. S.*

B.

Philadelphia, *Sept. 12th*, 1826.

Matthew St. Clair Clarke, Esq.
*Washington.*

*Sir:* It will be out of my power to visit Washington during the present month. When I examined the Hall of Representatives, in July last, I came to the conclusion, that no alteration could be effectively made to correct the reverberation of the voice in that room, except by the removal of the dome. This may be properly done, by the construction of a flat ceiling, of lath and plaster, over the whole area, upon a level with the cornice of the room. For the sake of light, the glass lantern should be continued to the ceiling, and be made to occupy a much larger diameter than it now does. I am aware, however, that this plan would affect the proportions of the room; but these may be retained, in a great degree, by any skilful artist, who could, by painting the flat ceiling, represent a dome, nearly as perfect as the real one.

The expedients you mention, as having been suggested, are all objectionable, and would have but a very partial effect, in removing the great cause of the *resonnance*. The glass cover would be difficult and expensive to construct; and, when done, would form a very unsightly object: To the eye, the glass and its supports would distort the compartments of the dome, and produce a very disagreeable effect. In a few years it would become opake, and completely coated with dust.

To take down the galleries, and have the auditory on a level with the floor of the Hall, would have the effect of increasing the difficulty of hearing, by opening a greater space through which the voice would be spent and broken, by the intervention of the semicircular screen of columns, which support the dome.

To raise the floor to the level of the logia behind the Speaker's chair, would be, in fact, simply equivalent to lowering the ceiling a few feet, which would only serve to make the echo, or return of the voice, more sudden upon the speaker or hearer. While the great cause of the reverberation exists, viz: the dome, nothing short of its removal can be relied on, as a corrective to the present difficulty of speaking and being heard.

Yours, very respectfully,
William Strickland,
*Architect and Engineer.*

C.

The Hon. Henry Clay,
*Chairman of the Committee to whom was referred*
*the alteration of the Hall of Representatives.*

*Sir:* Without attempting to trouble you with a general application of the laws or doctrines of sound to the various forms of rooms, or particularly to the one under consideration, I will simply state my opinion of the cause of echo in the Hall, to be principally owing to

the reflection of the voice from so large a portion of unbroken spherical surface contained in the ceiling of the dome. The effect has been invariably observed in all circular rooms having vaulted ceilings; *and were the side walls of the Hall formed with a plain circular surface, like the ceiling, and not intercepted by the present screen of columns, the reverberation would be proportionably increased.*

The remedy which, in my opinion, can be successfully resorted to in this instance, is, to *break up* the plain surface of the dome by the introduction of *numerous deeply sunken pannels bound by raised stiles or margins.* A practical illustration of the efficacy of this method, in preventing the echo of sounds, may be witnessed at any time in the Senate Chamber, a room which nearly corresponds in plan with the Hall of Representatives, except in the *painted pannels* of the dome, which in that of the Senate Chamber are real and profuse.

One other, and a more effectual plan, may be had by the suspension of a flat ceiling of lath and plaster over the whole arena of the Hall within the columns, and upon a level with the stone cornice, or springing line of the dome; but I hesitate in recommending its adoption, convinced as I am that the construction of a *level ceiling* would materially injure the symmetry and proportions of the room, and that no single item of supportable inconvenience should be redressed in this manner, by the expense of so much architectural harmony and beauty.

I would, however, beg leave, Sir, to suggest to you the propriety of trying the effect of *opening the dome by a series of large pannels*, with small, but proportionably raised margins or stiles, as the only resource left to render the room suitable for the purposes of legislation, without injury to its well proportioned features.

Very respectfully submitted by your obedient servant,

WILLIAM STRICKLAND.

WASHINGTON, *October* 31, 1826.

## D.

*To the Honorable the Secretary of State, Secretary of War, and Attorney General:*

The subscriber, present Architect of the Capitol of the United States, respectfully presents the following report:

Mr. Strickland visited the city on the 1st of July last, when, in company with the subscriber, he examined the plan and construction of the Hall, when the difficulties that had been complained of were pointed out to him. Not being able to remain in the city longer than one day at that time, Mr. Strickland promised to take the subject into consideration, and to communicate the result, which he did in his letter of September the 12th. He also, on a repetition of the invitation, again visited the city on the 21st October. At this time, the subscriber laid before Mr. Strickland the original plans and sections of the Hall, with copies of all the investigations of the various committees who, in different years, had been appointed to consider the subject, and the several reports of the Architect made to such committees, containing suggestions of alterations, and reasonings thereon; also various papers from other scientific men, whom the committees had been able to consult. Mr. Strickland remained several days, and examined all these papers fully,* and formed a report of his opinion, as given in his letter addressed to the Secretary of State. In this report Mr. Strickland agrees with the report of the Architect, made in 1822, that the only effectual remedy against the reverberation of sounds would be a flat ceiling; he expresses his preference that it should be made solid and permanent, with painted or stucco ornaments; but, as such a ceiling would reduce, perhaps injuriously, the cubic volume of air in the room, and impair the beauty of its form and proportion, he suggests the breaking of the present smooth painted surface of the dome into deeply sunk caissons, in the manner of the ceiling of the Senate Chamber and of the Rotundo. In addition to this report, it was agreed that it would be of advantage to fill solidly under the floor of the circular space outside of the bar of the Hall.

The proposals fully agree with the opinion of the Architect, as expressed in former reports. Any thing would be of use that would check the tendency of the smooth surface

* Particularly the communication of Mr. Mills, with his reasoning on the subject, and diagrams of proposed alterations.

of the dome to return sounds, either by reflecting or conducting them too suddenly, and thereby prevent the present resonnances. In this way a beneficial effect may be expected from sinking deep coffers or caissons; but it is much to be feared that it would not be so material an assistance as to afford a complete remedy of the difficulty of hearing and speaking.

Respectfully presented, by your obedient servant,

CHARLES BULFINCH.

WASHINGTON, *Nov.* 1, 1826.

This report of Mr. Strickland, seemed to put the subject at rest: for no further notice was taken of it, until late in the long session of 1828; when, from the warmth of the season, complaints were made of the want of ventilation in the Hall, and this, with the former difficulty of hearing, caused a short debate; but no order was taken thereon. The architect, however, conceiving it to be his duty to meet every suggestion for the improvement of the building under his care, applied himself, in the recess, to prepare drawings, which he laid before the Committee, in 1829; but they did not think proper to make any report thereon to the House.

These drawings make part of the present communication. By this design, it is proposed to bring the galleries down nearly to the floor of the Hall, of the extent of four intercolumniations on the East and West; by which means, two large windows on each side would be opened to view, and would afford a more equal diffusion of light, and secure complete ventilation. Should this plan be adopted, the objection to removing the dome would lose its force, on the score of reducing the cubic volume of air, and a flat ceiling might be substituted. I present two drawings of ceilings, one of glass, and another composed of glass and plaster; should either of them be approved by the Committee, estimates can be furnished of the expense, previous to presenting the report to the House. The whole alteration of both the galleries and ceiling, might be made during the recess of Congress.

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Report of the Select Committee by Mr. Jarvis to the House, June 30, 1832.

That they have had the subject under consideration, and have agreed to recommend the following alterations:

1st. The floor to be raised to the level of the foot of the columns which surround the Hall.

2d. The chair of the Speaker to be placed near where the principal entrance now is, and the seats of the members to be turned so as to preserve their relative position to the chair.

3d. A circular wall to be built back of the third seat in the gallery.

The committee offer, as a part of their report, a communication to the Committee on Public Buildings, from Robert Mills, an ingenious architect now in this city; and refer to it for the reasons of the alterations recommended, as well as for an explanation of the details of these and of other minor alterations therein proposed; and, for the purpose of carrying the same into effect, they offer the following resolution:

*Resolved*, That the Commissioner on Public Buildings cause the Hall of Representatives to be altered during the recess of Congress, according to the plan of Robert Mills herewith submitted, and under the superintendence of said Mills; and that the expense be paid out of the contingent fund of the House.

CITY OF WASHINGTON, *February* 4, 1832.

*Gentlemen:* The present plan of the Hall is manifestly defective as a hearing and speaking room for forensic or popular debate. The defect was discovered at an early day after its occupancy, and, with a view to remedying it, the *draperies* suspended between the columns (which now decorate the room) were introduced. These curtains had some effect in lessening the reverberations of sound, but the inconvenience complained of still existed.

In the session of 1821, so important was the subject considered, that a committee of 24 members was appointed to "*inquire into the practicability of making such alterations in the present structure of the Hall of the House of Representatives as shall better adapt it to*

*the purposes of a deliberative assembly.*" The result of the investigation of this committee is contained in a report submitted by the architect of the Capitol, Mr. Bulfinch, who recommended the suspension of a *glass ceiling* at the foot of the dome; but nothing was done towards testing the merits of this plan; and the evil still being complained of at the following session, the Committee on the Public Buildings was instructed to investigate the subject anew, when the architect again reported his views; and, at his suggestion, a *cloth covering* was stretched across the Hall at the foot of the dome. The effect of this covering was not only to check completely the reflections or echoes from the ceiling, but to darken the Hall so seriously as to induce its immediate removal.

Another experiment was tried at the following session, which went to reduce the dimensions of the Hall. A partition was made between the columns, back of the Speaker's chair, so as to exclude the prostyle, but no good effect was experienced from this measure, "and the partition was removed after a week's trial."

In 1826, the subject of grievance in the Hall was renewed, and "*the Secretaries of State and War, and Attorney General,*" were requested to act as a board of inspection on the contemplated improvement during the recess of Congress; and should any plan be approved, that the same should be carried into execution. A professional gentleman of Philadelphia (Mr. Strickland,) was called in to the aid of the architect of the Capitol, to devise plans of improvement, who, after a consultation, recommended "*the suspension of a flat ceiling of lath and plaster over the whole area of the Hall, within the columns, and upon a level with the stone cornice.*" Nothing, however, was done towards carrying this plan into execution, and it was not until 1828 that the subject was again agitated; but no satisfactory solution of the difficulty in question being given to warrant the committee to recommend the construction of a flat ceiling, and thereby destroy the beauty of the Hall, no report was made to the House.

Passing through Washington in 1821, I was requested by the architect of the Capitol, and subsequently (1827) by the Secretary of State, to give an opinion on the causes of the difficulty of hearing in the Hall, and the means of remedying the defect. On these requisitions, I submitted two papers on the subject to these gentlemen, wherein was discussed the theory of acoustics, (as regards the laws of sound) and the application of its principles to the peculiar circumstances of the Hall of Representatives: explanatory diagrams accompanied these papers, showing the design of the room, and the practical effect of two modifications of plan. These papers were referred to by the architect of the Capitol in his last report; but, laying down a theory totally at variance with that he had assumed as the correct one, they were never brought forward.

On a visit which I made the Seat of Government in 1830, I took the liberty of calling the attention of the House to the substance of my communication to the Secretary of State in 1827, which was referred to a committee; who, after investigating the plan submitted, made a favorable report to the House. With a view, in part, to test the correctness of the principle upon which the proposed improvements were based, a temporary partition was directed to be constructed in the gallery, so as to form an unbroken line of wall behind the columns and parallel therewith. A very sensible difference, both in hearing and speaking, was experienced by the members and audience from the execution of this part of the plan, though of a temporary character. Another essential part of the design could not be tested during the sitting of the House, namely, *raising the floor*, but the committee was satisfied that it would be effective in its operations to answer the object in question. The House not making any appropriation for carrying the plan reported by the committee into execution, the partition which had been put up, was taken down in the recess, and the Hall restored to its original state as it now stands. This circumstance will enable those who were members of the House in the last Congress to judge of the difference in effect between the two modifications of plan.

Every day's experience satisfies me of the correctness of that theory I have advocated associated with the conveyance of sound, and upon which I have based all my plans of rooms intended for the accommodation of deliberative bodies. The opportunities which I have had of testing the principles of this theory by actual practice, in the construction of several rooms of large dimensions, (one of which is greater in area than the Hall of Representatives,) enables me to speak with confidence on this subject; and I therefore do not hesitate in saying that *it is practicable to give to the present Hall all the advantages in hearing and speaking of which it is susceptible.*

The plan of the Hall of Representatives was adopted as *the best form of room* to answer the demands of a deliberative assembly. This form was selected by the French Government for its Chamber of Deputies on the recommendation of the most eminent architects of France. The theatres both of Greece and Rome were all on the semi-circular plan; and, in the construction of our modern theatres, the same form is adopted. In the execution of the plan of the Hall of Representatives some *radical errors* were committed, which have almost defeated the object of its design. The first error was *the breaking of the circular line of wall* by running the colonnade above, and in addition to *this*, *breaking the circular line of wall back of these columns into irregular surfaces*. The second error consisted in *sinking the floor or raising the dome beyond their proper relative position to each other*. The third error lies in the *location of the Speaker's chair, and, consequently, the seats of the members*.

To remedy the *first error*, I have proposed to *construct a wall behind the third seat* in the galleries, so as to *keep up the circular line complete and parallel to that of the columns*.

By reference to my letter, printed by order of the House in 1830, accompanied by diagrams of explanation, the reasons upon which this part of the plan was based will be seen.

*Sound* being subject to the same *general laws* which govern *light*, viz. radiating from a centre every way from its original source, and subject to reflection and refraction, it follows, that, in the construction of a room for speaking or hearing to the best advantage, the form should be such as to give the greatest number of consonant echoes, or, in other words, that as few of the rays of sound (or reflections of the voice) should cross each other as practicable. Now the circular form is that best adapted to produce the fewest dissonant echoes, and to give the most distinct sound of what is spoken.

The *second error*, which consists in the *too great loftiness of the room*, I have proposed to remedy by *raising the floor* to the general level of that of the prostyle behind the Speaker's chair, or as high as would be consistent with propriety, having reference to the columns encompassing the Hall.

It is a fundamental principle in acoustics, that, where a room to speak in (to be distinctly heard) is covered with a domical or cylindrical ceiling, the *point* describing the *curve line* of the same must be *below the ear* of the speaker or hearer; and if this point is below the floor, the ear will be less sensible of the return of the voice. If this rule is not attended to, and the *point* describing the curve is *above* the ear of the speaker, the ring of echoes or reflected sounds from this ceiling, *will cross* each other *above the ear*, and produce a sensible *echo*. That *the point* describing the dome of the Hall is *above the floor*, is proved by standing in the axis and centre of the plan of the room, (just in front of the clerk's desk) and stamping the foot or clapping the hands: for a distinct repetition of the original sound will be heard.

The Rotunda of the Capitol exhibits a striking example of the truth of this position. Any attempt to speak in this room, results in the utter confusion of the voice, simply because the point which describes the dome is elevated so high, (being on the top of the great cornice, that the rays of sound striking the dome are reflected, and (as soon as they pass the cornice level) cross each other, and then are subject again to reflection from the *walls*, so that by the time they reach the ear, the original sound is broken and scattered in various directions, striking the ear at sensible moments of time.

Could we elevate ourselves so as to stand on a *level* with the cornice or spring of the dome, and there speak, the voice would be found distinct, strong, and clear. At this level, were a light enclosure constructed, this dome would be one of the most perfect whispering galleries in the world, equal to that of St. Paul's, London, famed in the annals of travellers.

It is to be regretted that we should be deprived of witnessing so great a curiosity as this splendid expanse of dome presents, and which is so well calculated to develop the theory of sound, when it is in our power to enjoy it by the construction of a simple balustrading, or enclosed walk, around the circle on the top of the great cornice, and opening a communication with it through one of the stair-ways above:—permit me to call the attention of the committee to this interesting subject.

I come now to the *third fundamental error* in the plan of the Hall, namely, the *location of the Speaker's chair*, and consequently those of the members.

From the facts and reasonings previously stated and referred to, it will readily be seen, by examining the plan, that the Speaker's chair is exactly in the *reversed position to where it ought to stand*. If it is true that a circular surface of wall is better adapted for the transmission of sound than the straight surface, which cannot be doubted, except we will not

receive the testimony of ancient and modern practice in the construction of rooms, expressly designed for public speaking, for these invariably are found to assume the circular form; therefore, if this circular line is *broken* in any way, a proportionate defect arises in the capacity of the room to support the voice and convey it distinctly to the ear; and it also follows, that, in speaking, the direction of the voice should be *towards the circular surface*, and *not the straight*. If we refer to the position of the speakers in theatres, we will find that they all *speak to the circle;* and if we examine the Legislative Hall of France, (which we have said was of a similar form to our Hall,) we will find that the orator *speaks to the circle*, the *tribune* from whence he speaks being located expressly to meet this necessity. The evidence of the fact that the speakers should speak to the circle, is to be found in our own Hall, for it is only when they do this that the voice is comparatively distinctly heard; and it is well known that little or no difficulty occurs in hearing what is said from the chair, or from the clerk's desk. These facts are sufficient to satisfy us of the propriety and advantage of *reversing* the present arrangement of the Speaker's chair and member's seat, so that the latter should front the circle. Independent of the benefit which would result to hearer and speaker by doing this, there would be other advantages gained, namely: getting rid of the disagreeable effect of the light shining into the eyes, and almost blinding the vision. Every one is sensible of this on entering the Hall, and must be satisfied that it is an evil. Again: The members will front the audience, which certainly is most agreeable to those who address the Chair: this House being the popular branch of the Legislature, the people would wish to hear what is said by their representatives.

The different *experiments* which have been made at different times to rectify the evils complained of in the Hall, go to prove the correctness of the principles herein advocated on the conveyance of sound, 1st. The introduction of *draperies* between the columns tended to shut out, in a great degree, the return of the voice from the walls behind, which was favorable, as the echoes from the surfaces are mostly what are termed *dissonant*, or reaching the ear at different periods of time. These curtains being of an unelastic substance, destroyed or deadened the sound.

Though this plan effected a partial remedy of the evil complained of, it was at a sacrifice of so much surface of wall, which, under a different form, would have tended to increase the strength and distinct utterance of the voice. 2d. The spreading of the *canvass cloth* over the whole Hall, so as to shut off the reflections of the voice from the *dome*, went to prove the importance of this form of ceiling to hearer and speaker; for as long as this cloth canopy existed, it so completely (as in the case of the draperies) absorbed the sound of the voice, that it could scarcely be heard; and, further, it went to prove that were a *flat ceiling* to take its place, the evil complained of, instead of being remedied, would be increased. To say nothing of the serious injury in point of beauty, which the Hall would sustain were a flat ceiling to supercede the present domical one, there would be a positive reduction in the powers of this ceiling to sustain the voice, for this simple reason, that, in the place of a *ring* of *consonant* echoes which the present ceiling can be made capable of giving, there would be but *one* reflected from the flat ceiling, and, consequently, the voice would lose its support in the ratio of the difference in the number of consonant echoes. It has been well, therefore, that the Hall has escaped being disfigured by such an useless canopy. The members, when in their seats, have, no doubt, sometimes been startled by the sudden sound of a voice as from one close by, and been astonished when they looked for the speaker to find him at the opposite end of the room. The secret of this phenomenon lies in the *domical ceiling*, and the mathematician would be able to trace the person speaking (among several speakers) by calling to mind that principle in acoustics which determines the angle of incidence to be equal to the angle of reflection. Now, this fact goes to confirm the truth of the doctrine we have endeavored to establish, namely, that sound is transmitted like light in *straight* lines, and not in *undulatory* lines. In further proof of this, certain points might be selected for both speaker and hearer in the Hall, where the *whole force* of the speaker's voice would fall on the ear of the hearer; and these points could be calculated with mathematical precision. Let any member, whilst another is addressing the House, walk along the inner side of the prostyle just behind the columns, and he will reach a point in that line where his ear will be arrested by a powerful impulse of the speaker's voice. Now, let him draw a line so as to strike the circular surface of the dome or wall at any point, and observe the angle, and then draw another line from thence to the speaker, and he will find that the two angles (the angle of incidence and reflection) will be equal.

The third experiment, which filled up the space between the columns of the prostyle, went to prove that not even *reducing the space* of the room, and giving a close flat surface to this portion of it, benefitted the hearing any. Sound travels with great rapidity, (1,142 feet in a second of time,) and it is not always the smallest rooms that are the best to hear and speak in. It must be recollected that it is not the *size* but the *form* of the room that constitutes it a good or bad speaking and hearing room. I could construct a room which should hold five or ten thousand persons, in which the voice in a common tone, would be distinctly heard at the most distant points in it. I have already had a room built which has held four thousand persons, where every word of the speaker was as well heard at the extreme distance as immediately near. I could take the Rotunda, which is now a perfect Babel of sounds, and make it as perfect a speaking room as there is in the world.

I shall now close by giving a brief description of the drawings herewith submitted.

Plan No. 1 exhibits the Hall as it *now is*, with the seats and desks of the members, and the Speaker's chair, in the position they now hold.

Plan No. 2 exhibits the Hall as *proposed* to be arranged, with a view to realize the benefits promised thereby, not only increasing the facilities of *hearing and speaking*, but adding to the comfortable accommodation of the House, providing ample space for any increase of members, even to the number 300, and retaining all the desks with the seats.

Associated with this plan, it is proposed, 1st, to make a change in the space *under the galleries*, taking in one portion of this space on each side of the Hall, for *the use of the House*, as private lobbies or conference rooms. Opening the space between the columns into these rooms, so as to get the benefit of the large windows here, and thus adding much to the comfort of the Hall both in respect to light and air.

It will be seen that, by a new arrangement of the remaining space, and making a stair way up into the angular spaces above, more useful accommodations will be afforded than are now had.

2d. For the better lighting of the Hall, it is proposed to open all the *attic windows to the south* under the prostyle, (now closed up).

3d. Some accommodations for lady visitors have been desired in galleries appropriated for their use, separated from the common galleries, and having private or distinct entrances to the same. This plan contemplates making such a provision, by dividing off a portion at each end of the present galleries, and either using the stair ways that now lead to these galleries, at the south end of the building, or constructing new stair-ways upon a more enlarged scale, which may be constituted the principal entrances into the Hall.

The present entrance into the Hall does not comport with the dignity of the room, as it is both dark and circuitous. The ample space within the projecting blocks against which the galleries terminate, allows two grand stair-cases to be constructed which would be well lighted, and, opening into the private lobbies of the House, would be a great convenience to the members.

All which is respectfully submitted by, gentlemen, yours, &c.

ROBERT MILLS.

*The Hon. the Committee of Public Buildings.*

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Extracts from the Report of Architect Mills to the Committee on Public Buildings, May 1, 1850, respecting plans for Extensions never executed. Reported to the Senate by Mr. Hunter, May 28th.

Mr. L. [Latrobe] was fully justified in selecting the *horse-shoe* or semicircular form for the new hall, from the fact that when the *French Chamber of Deputies* resolved upon the erection of a new hall for debate, they appointed a committee composed of the *most celebrated architects* of France to inquire into the subject, and report upon the best form of a room for legislative business; and who after examining the largest rooms in Paris, and the most celebrated buildings of antiquity, unanimously recommended the *horse-shoe* or semicircular form, surmounted by *a very flat dome*; which was accordingly executed, and has given every satisfaction. As I have stated before, the hall of the Chamber of Deputies is said to be one of the finest speaking and hearing rooms known. But the Chamber of Deputies was so *plain* a room that Mr. L., no doubt, thought from the success of the last hall he

built, (the elliptical,) which was enriched by a splendid colonnade circling the room, that he might circle this new hall also with a similar colonnade; but at the result he must have been disappointed, if he ever saw the room after it was occupied by the House—for Mr. L. settled in New Orleans, where he deceased soon after, to the great loss of the profession.

I have given the *elliptical* form to the new hall of the House, which is that adopted for the hall erected for the *first Congress*, which sat in Washington in 1800. This room was found so favorable for the action of the voice in speaking and hearing, that, when the permanent hall (the first being but a temporary building) was ordered to be erected, Mr. Jefferson, who was charged with the selection of the plan, chose the *same* form for the new hall; and it was accordingly erected and finished in this *general form*.

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## ENTOMBMENT AND STATUE OF WASHINGTON.

On Motion of Mr. Mitchell of Md., the House resolved on February 22, 1830:

That the following resolutions of the Congress of the United States, unanimously adopted on the 23d December, 1799, and the message of President Adams, of the 8th January, 1800,* to Congress, respecting the entombment of the remains of General George Washington in this Capitol, be referred to a select committee, and that the said committee be authorized to report by bill or otherwise.

Mr. Mitchell, as Chairman of this Committee, made a report which said:

COMMITTEE ROOM, *March* 2, 1830.

The committee met, and after mature consideration it was *Resolved*, That the chairman appoint a sub-committee, to consider and report to the select committee . . .

Sub-committee, Mr. Burges, Mr. Drayton, Mr. Johnson, of Kentucky, and Mr. Mitchell.

*March 27th*, 1830.

The Sub-Committee made to the Select Committee the following report: Committee Room of the Committee on the Post Office and Post Roads,

MARCH 13, 1830.

The Sub-committee met agreeable to appointment.

The Committee called on the Commissioner of the Public Buildings to give them information respecting the vault heretofore provided for the entombment of General George Washington, under the central dome of the Capitol. His report will be found hereunto annexed. The committee thereupon, after a free conversation, and a full interchange of ideas on this interesting subject, directed Mr. Burges to draw up a report of their deliberations thereon, to be laid before the whole committee appointed by the House of Representatives, on the 22d day of February, 1830; and thereupon adjourned until the 17th of March instant, to meet in this place, for the purpose of examining said report, preparatory to laying the same before said whole committee.

MARCH 17, 1830.

The Sub-committee met according to adjournment.

Mr. Burges submitted the following

REPORT:

Although our country itself, and the history of the age in which he lived, are filled with testimonials of the eminent services and high character of Washington, yet will it be found that the American People have ever cherished the intention of consecrating to him some peculiar monumental memorials, to the intent that after times may perceive that the nation which was established by his valor and guided by his counsels could never cease to cherish his memory and venerate his character. The Continental Congress,

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* These papers are embodied in the report of the Committee.

*Thursday, August 7, 1783.*

On motion of Mr. A. Lee, seconded by Mr. Bland,

*Resolved*, (*unanimously, ten States being present,*) That an equestrian statue of General Washington be erected at the place where the residence of Congress shall be established.

On the report of a committee, consisting of Mr. A. Lee, Mr. Ellsworth, and Mr. Mifflin, appointed to prepare a plan of an equestrian statue of the Commander-in-chief,

*Resolved*, That the statue be of bronze, the General to be represented in a Roman dress, holding a truncheon in his right hand, and his head encircled with a laurel wreath. The statue to be supported by a marble pedestal, on which are to be represented, in basso relievo, the following principal events of the war, in which General Washington commanded in person, viz: the evacuation of Boston; the capture of the Hessians at Trenton; the battle of Princeton; the action of Monmouth; and the surrender of York. On the upper part of the front of the pedestal to be engraved as follows: The United States, in Congress assembled, ordered this statue to be erected, in the year of our Lord 1783, in honor of George Washington, the illustrious Commander-in-chief of the armies of the United States of America during the war which vindicated and secured their liberty, sovereignty, and independence.

*Resolved*, That a statue conformable to the above plan be executed by the best artist in Europe, under the superintendence of the Minister of the United States at the court of Versailles; and that money to defray the expense of the same be furnished from the Treasury of the United States.

*Resolved*, That the Secretary of Congress transmit to the Minister of the United States at the Court of Versailles the best resemblance of General Washington that can be procured, for the purpose of having the above statue erected; together with the fittest description of the events which are to be the subject of the basso relievo.

It will not be expected that the committee shall make any inquiry concerning the causes which may have prevented carrying these resolutions into effect. While the illustrious object of them lived, and, as a citizen or statesman, was disclosing to the nation and the world a character, if possible, more endeared and illustrious than that achieved by him as the first captain of the age, it would not have been singular if public opinion had changed, and the whole nation should question the appropriateness of consecrating to Washington such monumental honors as belong exclusively to the distinguished soldier.

When that event which finishes the formation of human character arrived, and the death of Washington made every dwelling-place in the land a house of mourning, the Senators and Representatives of these United States, in Congress assembled, did, in accordance with national feelings, and in honor of the mighty dead, pass the following, among other resolutions:

MONDAY, DECEMBER 23, 1799.

*It was resolved*, That the House do unanimously agree to the following resolutions, to wit:

*Resolved by the Senate and House of Representatives of the United States of America in Congress assembled*, That a marble monument be erected by the United States in the Capitol at the city of Washington; and that the family of General Washington be requested to permit his body to be deposited under it; and that the monument be so designed as to commemorate the great events of his military and political life.

*And be it further resolved*, That there be a funeral procession from Congress hall to the German Lutheran church, in honor of the memory of General George Washington, on Thursday, the 26th instant; and that an oration be prepared at the request of Congress, to be delivered before both Houses on that day; and that the President of the Senate and Speaker of the House of Representatives be desired to request one of the members of Congress to prepare and deliver the same.

*And be it further resolved*, That it be recommended to the people of the United States to wear crape on the left arm as mourning for thirty days.

*And be it further resolved*, That the President of the United States be requested to direct a copy of these resolutions to be transmitted to Mrs. Washington, assuring her of the profound respect Congress will ever bear to her person and character, of their condolence

on the late afflicting dispensation of Providence, and entreating her assent to the interment of the remains of General George Washington in the manner expressed in the first resolution.

*And be it further resolved*, That the President of the United States be requested to issue a proclamation, notifying to the people throughout the United States the recommendation contained in the third resolution.

[The foregoing resolutions were sent to the Senate, and received their concurrence the same day.]

On the 8th of January, 1800, the following message was received from the President by both Houses of Congress :

*Gentlemen of the Senate, and*

*Gentlemen of the House of Representatives :*

In compliance with the request in one of the resolutions of Congress of the 21st of December last, I transmitted a copy of those resolutions, by my Secretary, Mr. Shaw, to Mrs. Washington, assuring her of the profound respect Congress will ever bear to her person and character, of their condolence in the late afflicting dispensation of Providence, and entreating her assent to the interment of the remains of General George Washington in the manner expressed in the first resolution. As the sentiments of that virtuous lady, not less beloved by this nation than she is at present greatly afflicted, can never be so well expressed as in her own words, I transmit to Congress her original letter.

It would be an attempt of too much delicacy to make any comments upon it ; but there can be no doubt that the nation at large, as well as all the branches of the Government, will be highly gratified by any arrangement which may diminish the sacrifice she makes of her individual feelings.

JOHN ADAMS.

The letter referred to in the above message is as follows :

MOUNT VERNON, *Dec.* 31, 1799.

SIR : While I feel, with keenest anguish, the late dispensation of Divine Providence, I cannot be insensible to the mournful tributes of respect and veneration which are paid to the memory of my dear deceased husband ; and as his best services and most anxious wishes were always devoted to the welfare and happiness of his country, to know that they were truly appreciated, and gratefully remembered, affords no inconsiderable consolation.

Taught by that great example which I have so long had before me never to oppose my private wishes to the public will, I must consent to the request made by Congress, which you have had the goodness to transmit to me ; and, in doing this, I need not, I cannot say, what a sacrifice of individual feeling I make to a sense of public duty.

With grateful acknowledgments, and unfeigned thanks for the personal respect and evidences of condolence expressed by Congress and yourself,

I remain, very respectfully, Sir,

Your most obedient humble servant,

MARTHA WASHINGTON.

THURSDAY, 8th MAY, 1800.

Mr. Henry Lee made a further report ; which was read, and ordered to be committed to a Committee of the Whole House to-day.

The House, according to the order of the day, resolved itself into a Committee of the Whole House on the report * of the committee ; and, after some time spent therein, Mr.

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This report recommended the adoption of the following resolutions:

* Resolved, That the resolution of Congress passed in the year 1783, respecting an equestrian statue of General Washington, be carried into immediate execution, and that the statue be placed in the centre of an area to be formed in front of the Capitol.

Resolved, That a marble monument be erected by the United States in the Capitol at the City of Washington, in honor of General Washington to commemorate his services, and to express the regrets of the American people for their irreparable loss.

Resolved, That the President of the United States be requested to give such directions as may appear to him proper to carry the preceding resolutions into effect ; and that for the present the sum of $100,000 be appropriated for these purposes.

Speaker resumed the chair, and Mr. Parker reported that the committee had, according to order, had the said report under consideration, and come to a resolution thereupon, which he delivered in at the Clerk's table; where the same was twice read, amended, and agreed to by the House, as follows:

"*Resolved*, That a mausoleum be erected for George Washington in the City of Washington." *

The committee have, in discharge of the important duties devolved on them by the House, been furnished with the following letters:

No. 1.

ARLINGTON HOUSE, *27th February*, 1830.

SIR: I perceive with the most sincere gratification, that the House of Representatives have appointed a committee to report upon a *national interment* of the venerated remains of Washington.

Permit me to offer to your notice, and through you, sir, to that of the honorable committee charged with this interesting subject, certain facts touching the consent of Mrs. Washington to the removal of the remains of the Chief, in 1799.

Mrs. Washington yielded to the request of Government only in the firm and fond belief, that, upon her decease, her remains would be permitted to rest by the side of those of her beloved husband; and, in a correspondence, strictly private and confidential, which occurred between Colonel Lear, on the part of the bereaved lady, and the first President Adams, touching this subject, the venerable and afflicted relict was given to understand that Government could do no other than comply with her just and honored expectations.

In this belief, Mrs. Washington directed that, upon her decease, her remains should be enclosed in a leaden coffin, precisely similar to the one containing the ashes of her illustrious consort, which command has been obeyed to the letter.

I beg leave, sir, to submit to the honorable committee the copy of a letter addressed to the Hon. John Quincy Adams, Ex-President of the United States, with its answer; also, a copy of a letter from Major Lawrence Lewis, the nephew of General Washington, and sole acting executor of his will.

In making these communications, permit me to observe, sir, that I have done no more than filial duty required at my hands. It is left for Government to determine whether the

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* The bill itself, providing "That a mausaleum of American granite and marble, in a pyramidal form, one hundred feet square at the base, and of a proportionate height, shall be erected, in testimony of the love and gratitude of the citizens of the United States, to George Washington," was considered by the Committee of the Whole in the House on December 5, 1800. Mr. Alston moved that the monument be of marble and erected in the Capitol. During the debate, Mr. Macon remarked: "We are told that the best mode of perpetuating the memory of Washington is to erect a mausaleum. I have heard of Aristides, I have heard of Hampden, but I have never heard of monuments raised to their memories. Yet their virtues shine as bright now as they did when they lived. I have heard of a place called Westminster Abbey, full of the monuments of Kings; yet, notwithstanding these grand memorials, I have heard very little of them after they left this world."

The bill was further considered on the 10th, when Mr. Claiborne said that he preferred "a plain but neat tomb-stone of American marble, and prepared by an American artist"; and wished to see engraved upon it the addresses of each House to the President, and his reply, when first they received the announcement of the loss of their patriot, sage and hero. On the 19th, Mr. Lee made the following report:

The Committee to whom was committed the bill, directing the erection of a mausoleum to George Washington, together with the resolve of Congress, passed the 7th. of August, 1783, ordering an equestrian statue of bronze to be erected to George Washington; and also a resolution of Congress, of the 24th. day of December, 1799, directing that a marble monument be erected in the Capitol, in the city of Washington, have had the same under consideration; and while they recognize with entire co-operation the highly gratifying testimonial of the national estimation of their commander-in-chief, cannot but consider it as an incomplete exemplification of the national feeling at this day, it having in view only the celebration of his military services. To connect with this the erection of an appropriate monument in the dome of the Capitol, on a scale commensurate with the virtue and ability of the character thus held up as a model to all future generations, would fulfil the general expectation and complete the professions of Congress. But from the most accurate inquiry they have been able to make, your committee are of opinion, the expense attending the accomplishment of the two resolutions would exceed two hundred thousand dollars.

They cannot, therefore, but recommend an adherence to the plan heretofore adopted by the House, combining as it does every object, and that, too, at an expense not exceeding the sum necessary for an equestrian statue and marble monument, and to be erected by American artists out of American materials.

The bill passed the House on January 1, 1801; but, when it finally came to the Senate, after various amendments, its consideration was postponed, on March 3d, by a vote of 14 to 13.

remains of those who were endeared to each other by forty years of happy and eventful life, shall become separate in the lasting repose of the tomb.

I have the honor to be,
With perfect respect,
Your obedient humble servant,

GEORGE W. P. CUSTIS.

To the Hon. GEORGE E. MITCHELL, Esq.
*Chairman of Committee, &c. &c. &c.*

No. 2.

ARLINGTON HOUSE, 25*th Feb.* 1820.

DEAR SIR: I perceive with much pleasure, and truly much surprise, that Government, after the lapse of thirty years, has at last determined to give *national* rites of sepulture to the venerated remains of Washington, thus enabling his country to declare, in the words of the divine bard,

"Such honors Ilion to her Hero paid!
"And peaceful sleeps the mighty Hector's shade."

In 1799, when Mrs. Washington, yielding to the request of Congress, gave her consent for the removal of the remains of the Chief, a correspondence occurred between Col. Lear, on the part of the bereaved lady, and your venerable parent, the late President Adams, in which the Colonel urged that the consent of Mrs. Washington had only been obtained upon an understanding, that, on the decease of the afflicted relict, her remains should be consigned to the same sepulchre as should be provided by Government for those of her beloved husband. I always understood from Col. Lear, that the letters of President Adams assured Mrs. Washington that a request so just and honored as was hers, to be interred by the side of her illustrious consort, would meet with no objections from Government.

If, sir, in the course of your examinations of the papers of the late President Adams, you shall have met with any documents touching this interesting subject, will you have the kindness to forward copies of the same to the honorable committee charged with reporting on the national interment of the remains of Washington.

With great respect,
I have the honor to be, dear sir,
Your obedient humble servant,

GEORGE W. P. CUSTIS.

The Hon. JOHN QUINCY ADAMS.

No. 3.

WASHINGTON, *February* 26, 1830.

G. W. P. CUSTIS, Esq., *Arlington House.*

DEAR SIR: I find among my father's manuscripts a copy of a letter from him to your venerated grandmother, dated 27th December, 1799, purporting to enclose, by William Smith Shaw, a copy of the resolutions of Congress, passed on the 24th of that month, and entreating her assent to the interment of the remains of General Washington under the marble monument to be erected in the Capitol, at the City of Washington, to commemorate the great events of his military and political life.

The answer to this letter is not among my father's papers here. It was transmitted by him to Congress, with a message, dated 8th January, 1800, which is upon the Journals of both Houses on that day. There is in the message itself an intimation, expressing, as I understand it, my father's *opinion*, all that he could give, upon the subject to which your letter refers. I find no second letter from him, nor any paper showing that any thing further had passed between them on this occasion. I cannot imagine that there should be any question among those who incline to perform the promise of Congress at all, in what manner they ought to perform it.

The request of Congress was not that *one-half* of General Washington's remains should be transferred to the Capitol.

I am, dear sir, respectfully,
Your friend,

JOHN QUINCY ADAMS.

No. 4.

WOOD LAWN, *February* 24, 1830.

MY DEAR SIR: I observe the resolutions of Congress, of the 23d December, 1799, and the message of President Adams, of the 8th January, 1800, respecting the entombment in the Capitol of the remains of General Washington, are, by a resolution of Mr. Mitchell, again before Congress.

Mr. Hayner stated, that, in order to obviate any objection which might possibly arise, he would inform the House he was authorized to state, that the resolution, if adopted, could be carried into effect without any opposition on the part of the family of General Washington.

Nothing is said of the remains of Mrs. Washington; assuredly they do not mean to separate the bodies.

These resolutions will be submitted to a Select Committee of one member from each State in the Union. I think this committee ought to be informed that the family of Washington will not consent to a separation of the bodies. I am sure your venerable grand parent expressed her views and wishes on this subject to President Adams.

I am, my dear sir, truly and sincerely,

Yours,

LAWRENCE LEWIS.

To GEORGE W. P. CUSTIS, Esq. of Arlington.

It thus appears that the family of General George Washington have consented, and now expect, that his remains, united with those of his beloved consort, may be entombed in the city distinguished by his name; and that the American people do intend to erect and consecrate to his memory some monumental memorials, appropriate to the endeared and venerated character of the illustrious Father of his Country. The sub-committee do, therefore, after full advisement, and the most mature consideration, recommend that it be,

*Resolved*, That the leaden coffin, containing the remains of General George Washington, be removed from the family vault at Mount Vernon, and that the same be deposited in a marble sarcophagus, and entombed in the vault heretofore prepared for that purpose, under the central dome of the Capitol; that building, erected by the people for the accommodation of their Government, being the most appropriate mausoleum for the great founder of it. The remains of Mrs. Washington, now united with those of her illustrious consort in the repose of the tomb, shall at the same time be removed, and being deposited in another marble sarcophagus, shall be entombed by his side in the same national sepulchre. On the lid of each sarcophagus shall be inscribed the name, day of the birth, death, and entombment of each, respectively. Immediately over the centre of this tomb, and on the ground floor of the Capitol, shall be placed a marble cenotaph, in the form of a well proportioned sarcophagus, on the lid of which shall be sculptured, in large letters, the name, day of the birth, death, place and day of entombment, of that illustrious man. Immediately above this, in the centre of the Rotundo, a full length marble pedestrian statue of Washington, wrought by the best artist of the present time, shall be placed on a circular pedestal, formed from the same material, of such width and height, being not less than four feet, as will be proportionate to the dimensions of that appartment. This pedestal shall be finished in the most perfect style of workmanship, but without the ornament of any device, either of emblem or legend, other than the name of George Washington, to whose memory this monument is consecrated.

Your committee believe that these memorials, little costly and ostentatious as they may appear, will better accord with the feelings of this nation, and more appropriately commemorate the pure and elevated character of our Washington, than could any, the most expensive or splendid monument or mausoleum. When it is kept in mind that, although this age has produced the greatest statesman and captains known in all history, yet the high characters of those who have arisen in the world, either before or since his time, do but illustrate and render more eminent the distinguishing qualities of his worth and glory; so that the American people can never be deprived of the most revered and enduring monuments of this venerated man, so long as they shall continue to cherish and preserve their Independence, Government, and National Union, achieved by his toil, valor, and wisdom.

For the Sub-committee.

TRISTAM BURGES.

The report of the sub-committee being read and considered, it was

*Resolved*, That the select committee do approve of and adopt the said report; and that their Chairman be directed to report the same to the House of Representatives, with the following resolutions conformable thereto, viz:

*Joint resolutions providing for the national entombment of the remains of General George Washington, and for a pedestrian statue of that General.*

*Resolved by the Senate and House of Representatives of the United States of America in Congress assembled*, That the remains of General George Washington be removed, with suitable funeral honors, from the family vault at Mount Vernon, conducted under the direction of a joint committee of both Houses of Congress, on the day of December next, and entombed in the national sepulchre to be prepared for that purpose under the centre dome of the Capitol in the city of Washington, according to a plan recommended by a report of a select committee, made to the House of Representatives on the day of March, 1830.

*And be it further resolved*, That the remains of Mrs. Martha Washington, consort of the late General George Washington, shall at the same time be removed, and entombed in the same sepulchre.

*And be it further resolved*, That a full length pedestrian statue of General George Washington be, and the same is hereby, ordered to be obtained, to be executed by some distinguished artist, and of the best materials; and said statue, when executed, shall be placed in the centre of the rotundo of the Capitol, conformably to the plan recommended in the report of a committee herein before mentioned: and the President shall be, and he is hereby, authorized and requested to direct the execution of the said statue, with a suitable pedestal of the same material, and to cause the same to be placed in the place herein designated.

*And be it further resolved*, That the sum of dollars be, and the same is hereby, appropriated, for the purpose of carrying these resolutions into effect.

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Copy Journal of House of Representatives February 24, 1832.

WASHINGTON, *Feby* 24th 1832

To the Speaker of the House of Representatives of the United States:

One of his associates not having arrived at Washington, and the other having declined to act; in performance of the honorable trust confided to us by the Governor of Virginia, the undersigned takes upon himself the honor to transmit to the Speaker of the House of Representatives of the United States, the envelope directed to him by the Governor of Virginia, covering the resolutions of the General Assembly, laying claim to the remains of our illustrious fellow-citizen, George Washington; also, covering a letter from the Governor of Virginia accompanying the resolutions; and, in the discharge of this duty, he takes leave to remark, that, whilst the people of Virginia are proud of the gratitude of their fellow-citizens of the United States for the eminent public services of the Father of his Country; and, also, for their high admiration of his patriotic virtues manifested by the successive resolutions of Congress; they also justly anticipate the frank acquiescence of their fellow-citizens of the United States in the paramount claim of his Native State to the sacred remains of her Washington.

FRANCIS T. BROOKE.

Virginia.

EXECUTIVE DEPARTMENT, *February* 20, 1832.

To ANDREW STEVENSON, Esq.,

Speaker of the House of Representatives of the United States:

Sir: The Honorable Francis T. Brooke, Chief Justice John Marshall, and Mayor James Gibbon, the friends and brother officers of Washington in the war of the revolution, are the bearers of this communication, and of the resolutions adopted by the General

Assembly of this State expressive of their feelings, and those of the citizens of this Commonwealth, with regard to the contemplated removal of the remains of Washington from Mount Vernon by the Congress of the United States.

Agreeably to the wish of the General Assembly, I have the honor to request you to receive and lay the resolutions of that body before the House of Representatives of the United States.

I am, Sir, with consideration and respect,
Your Obedient Servant,
JOHN FLOYD.

The General Assembly of Virginia view, with anxious solicitude, the efforts now making by the Congress of the United States, to remove from Mount Vernon the remains of George Washington. Such removal is not necessary to perpetuate the fame of him who was "first in war and first in peace," nor can it be necessary to perpetuate and strengthen the national gratitude for him who was "first in the hearts of his countrymen."

The fact that Virginia has been the birth-place of the best and most illustrious man that ever lived, is naturally calculated to inspire her citizens with a strong desire to keep his remains enshrined in the land of his nativity; and this desire is increased by the consideration that the burial ground was designated by the dying patriot himself: Therefore,

Resolved Unanimously, That the proprietor be earnestly requested, in the name of the people of this State, not to consent to the removal of the remains of George Washington from Mount Vernon.

Resolved Unanimously, That the Governor of this Commonwealth forthwith make known the feelings and wishes of the General Assembly upon the subject, in the most appropriate manner, to the present proprietor of Mount Vernon, and the Congress of the United States.

Agreed to by both Houses, February 20, 1832.

GEORGE W. MUNFORD C. H. D.

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Copy Journal of Senate February 16, 1832.

WASHINGTON, *February* 14, 1832.

Sir: The Senate and House of Representatives have passed a joint resolution to celebrate the centennial birth day of George Washington, which authorizes the President of the Senate and the Speaker of the House of Representatives to make application to you for his remains, to be removed and deposited in the Capitol at Washington, in conformity with the resolution of Congress of the 24th December, 1799.

They have passed another joint resolution, authorizing us to make application to you and Mr. George Washington Parke Custis for the remains of Martha Washington, to be removed and deposited at the same time with those of her late consort, George Washington.

We herewith enclose copies of these resolutions, and, in the discharge of the duty imposed on us, have to request that you will give as early an answer to this application as may be practicable.

We have the honor to be,
With great respect,
Your Obedient Servants,
J. C. CALHOUN,
*Vice President, and President of the Senate.*
A. STEVENSON,
*Speaker of the House of Representatives.*

MR. JOHN A. WASHINGTON,
MOUNT VERNON.

WASHINGTON, *February* 14th 1832.

Sir: The Senate and House of Representatives have passed a joint resolution authorizing the President of the Senate and the Speaker of the House of Representatives to ask the consent of Mr. John A. Washington and yourself to remove the remains of Mrs. Martha

Washington to the City of Washington, on the 22d instant to be there deposited with those of her consort, George Washington.

We herewith enclose copies of these resolutions, and, in the discharge of the duty imposed on us, have to request that you will give as early an answer to this application as may be practicable.

We have the honor to be,
With great respect,
Your Obedient Servants,
J. C. CALHOUN,
*Vice President and President of the Senate,*
A. STEVENSON,
*Speaker of the House of Representatives.*

MR. GEO. W. P. CUSTIS.

MOUNT VERNON, *February* 15, 1832.

*To the Hon. The President of the Senate,*
*And the Speaker of the House of Representatives of the U. S.*

Gentlemen: I have to acknowledge the receipt of your letter, and the resolutions of Congress to carry into complete effect that which was adopted in December, 1799, for the removal of the remains of General Washington to the Seat of Government.

I have received with profound sensibility this expression of the desire of Congress, representing the whole nation, to have the custody and care of the remains of my revered relative; and the struggle which it has produced in my mind between a sense of duty to the highest authorities of my Country and private feelings, has been greatly embarrassing. But when I recollect that his will, in respect to the disposition of his remains, has been recently carried into full effect, and that they now repose in perfect tranquility surrounded by those of other endeared members of the family, I hope Congress will do justice to the motives which seem to me to require that I should not consent to their separation.

I pray you, gentlemen, to communicate these sentiments and feelings to Congress, with the grateful acknowledgments of the whole of the relatives of my grand-uncle for the distinguished honor which was intended to his memory, and to accept for yourselves assurances of my gratitude and esteem.

JOHN A. WASHINGTON.

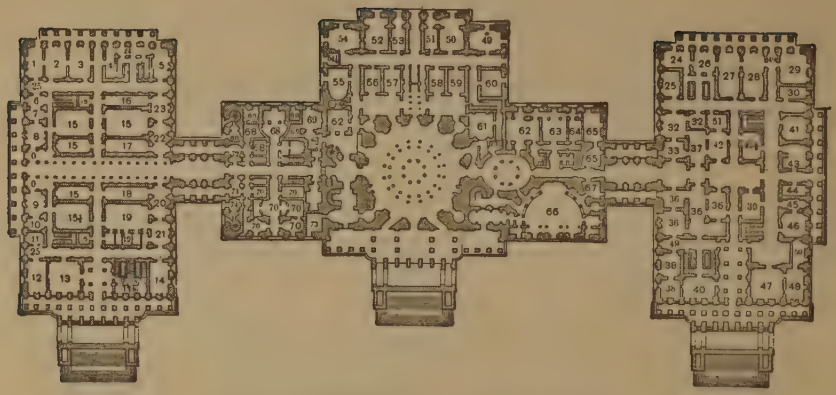
ARLINGTON HOUSE, *Tuesday Night, Feb.* 14.

*Gentlemen:* The letter you have done me the honor to write to me, requesting my consent to the removal of the remains of my venerable grand parents from their present resting place to the Capitol, I have this moment received.

I give my most hearty consent to the removal of the remains, after the manner requested, and congratulate the Government upon the approaching consumation of a great act of National gratitude.

I have the honor to be,
With perfect respect, gentlemen,
Your obedient servant,
GEORGE WASHINGTON P. CUSTIS.

To the HON. J. C. CALHOUN,
*Vice President, and*
ANDREW STEVENSON,
*Speaker H. R. U. S.*



THE BASEMENT OF THE CAPITOL.

## HOUSE WING.

Room.
1. Committee on Invalid Pensions.
2. Committee on Insular Affairs.
3. Committee on Agriculture.
4. Stationery room.
5. Committee on War Claims.
6. Official stenographers to committees.
7, 8. Official Reporters of Debates.
9, 10. Speaker's private rooms.
11. Committee on Library.
12. Office of Sergeant-at-Arms.
13. House Post-Office.
13½, 14. Committee on the Post-Office and Post-Roads.
15. Clerk's document room.
15½. Barber shops.
16. Closets.
17. Box room.
18, 19, 20. Restaurant.
21. Merged in restaurant.
22. Committee on Indian Affairs.
23. Committee on Accounts.
24. Committee on War Claims.
25. Elevators.

## HOUSE COMMITTEES. TERRACE, SOUTH SIDE.

1. Committee on Alcoholic Liquor Traffic.
2. Committee on the Merchant Marine and Fisheries.
3. Committee on Expenditures in the Agricultural Department.
5. Committee on Mines and Mining.
6. Committee on Immigration and Naturalization.
7. Committee on the Election of President, Vice-President and Representatives in Congress.
9. Committee on Irrigation of Arid Lands in the United States.
11. Committee on Expenditures on Public Buildings.
13. Committee on Manufactures.
15. Committee on Elections No. 3.
17. Committee on Expenditures in the Post-Office Department.

NOTE.—Rooms occupied by the House Committees on Reform in the Civil Service, Levees and Improvements of Mississippi River, Expenditures in the Department of Justice, Expenditures in the Navy Department, Territories, also Office of Index Clerk, are not shown on the diagrams. They are located in the sub-basement, west front, on the house side of center of building.

## MAIN BUILDING.

Room.
49. Senate Committee on the Census.
50. Senate Committee on the Library.
51. Senate Committee on Education and Labor.
52. House Committee on Labor.
53. House Committee on the Census.
54, 54½. House Committee on Rivers and Harbors.
55. House Committee on Education.
56. House Committee on Revision of the Laws.
57. House Committee on Ventilation and Acoustics.
59. Senate Committee on Pacific Railroads.
60. Senate Committee on Additional Accommodations for the Library of Congress.
61. Storeroom for Library.
62. Storeroom, Supreme Court.
63. Senate bathroom.
64, 65. The Supreme Court—consultation room.
66. Congressional Law Library, formerly the Supreme Court room.
67. Congressional Law Library.
68. Office of Doorkeeper of the House. Office of superintendent of folding room.
69. House Committee on Private Land Claims.
70. Offices of the Chief Clerk of the House.
71. Committee on Printing.
72. House Committee on Expenditures in the Interior Department.
73. House Committee on Militia.
74. Committee room on Alcoholic Liquor Traffic merged in the Disbursing office.

## SENATE WING.

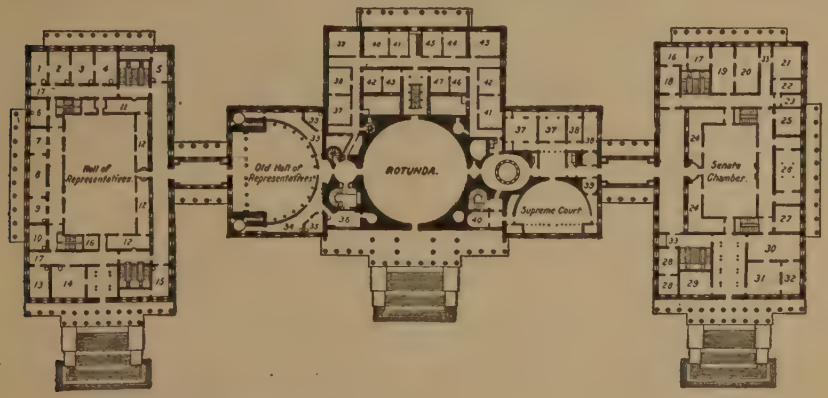
24. Committee on Rules.
25. Committee on the Revision of the Laws.
26. Committee on Relations with Cuba.
27. Committee on Military Affairs.
28. Committee on the Philippines.
29, 30. Committee on the Judiciary.
32. Committee on Indian Affairs.
33. Stationery room.

Room.
36. Restaurant.
37. Stationery room.
38. Committee on Public Lands.
39. Police Headquarters.
40. Committee on Immigration.
41. Committee on Territories.
42. Ladies' room.
42½. Janitor's room.
43. Committee on Agriculture.
44. Committee on Relations with Canada.
45. } Committee on Post-Offices and Post-Roads.
46. }
47. Senate Post-Office.
48. Committee on Printing.
49. Elevator.
51. Gentlemen's room.

SENATE COMMITTEES.
TERRACE, NORTH SIDE.

Room.
2. Mines and Mining.
3. On Potomac River Front.
4, 6. Irrigation and Reclamation of Arid Lands.
5. On Coast Defenses.
9. Industrial Expositions.
11. Indian Depredations.
13. To Examine the Several Branches of the Civil Service.

NOTE.—Rooms occupied by Senate Committees on Transportation and Sale of Meat Products, and Five Civilized Tribes of Indians are not shown on the diagrams. They are located in the sub-basement, west front, on the Senate side of center building.




THE PRINCIPAL FLOOR OF THE CAPITOL.

HOUSE WING.

Room.
1. }
2. } Appropriations.
3. }
4. Journal, printing and file clerks of the House.
5. Committee on Pensions.
6. Closets.
7. }
8. } Members' retiring room.
9. }
10. Speaker's room.
12. Cloakrooms.
13. } Committee on Ways and Means.
14. }
15. Committee on Military Affairs.
16. House Library.
17. Elevators.
37. } Committee on Naval Affairs.
38. }
39. Committee on the District of Columbia.
40. Committee on Public Buildings and Grounds.
41. Committee on the Louisiana Purchase Centennial.
42. Committee on Patents.
43. Committee on Expenditures in the Treasury Department.

MAIN BUILDING.

33. House document room.
34. Engrossing and enrolling clerks of the House.

Room.
35. Committee on Enrolled Bills.
36. Office of the Clerk of the House of Representatives. It was in this room, then occupied by the Speaker of the House, that ex-President John Quincy Adams died, two days after he fell at his seat in the House, February 23, 1848.
37. Office of the Clerk of the Supreme Court.
38. Robing room of the Judges of the Supreme Court.
39. Withdrawing room of the Supreme Court.
40. Office of the Marshal of the Supreme Court.
41. } Committee on Pensions.
42. }
43. Committee on Foreign Relations.
44. Committee on Pacific Islands and Porto Rico.
45. Committee on Enrolled Bills.
46. } Committee on Interoceanic Canals.
47. }

The Supreme Court, formerly the Senate Chamber.

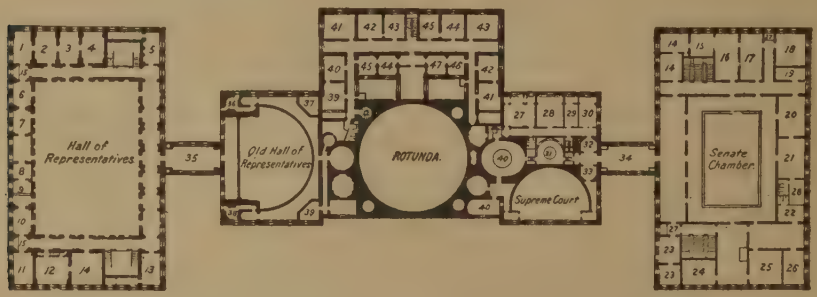
The Old Hall of the House of Representatives is now used as a statuary hall, to which each State has been invited to contribute two statues of its most distinguished citizens.

SENATE WING.

16. Office of the Secretary of the Senate.
17. Executive clerk of the Senate.
18. Financial clerk of the Senate.

Room.
19. Chief Clerk of the Senate.
20. Engrossing and enrolling clerks of the Senate.
21. } Committee on Appropriations.
22. }
23. Closets.
24. Cloakrooms.
25. Room of the President.
26. The Senators' reception room.

Room.
27. The Vice-President's room.
28. Committee on Finance.
29. Official Reporters of Debates.
30. Public reception room.
31. Committee on the District of Columbia.
32. Office of the Sergeant-at-Arms of the Senate.
33. Elevator.




THE GALLERY STORY OF THE CAPITOL.

HOUSE WING.

Room.
1. Committee on Elections No. 2.
2. Committee on Elections.
3. Committee on Banking and Currency.
4. Committee on Claims.
5. Committee on Railways and Canals.
6. Lobby.
7. Correspondents and journalists' withdrawing room.
8. } Water-closet.
9. }
10. Ladies' retiring room.
11. Committee on the Public Lands.
12. Committee on Commerce.
13. Committee on Foreign Affairs.
14. Committee on the Judiciary.
15. Elevators.
39. Committee on Mileage.
40. Committee on Pacific Railroads.
41. Minority room.
42. } Committee on Coinage, Weights and Measures.
43. }
44. Committee on Expdt. in the State Department.
45. Committee on Expdt. in the War Department.

MAIN BUILDING.

27. Senate Library.
28. Senate Library—Librarian's room.
29. Senate Committee on Public Health and National Quarantine.
30. Senate Committee on Woman Suffrage.
31. }
32. } Senate document room.
33. }

Room.
34. Superintendent of the Senate documents.
35. House Library.
36. } House document room.
37. }
38. Clerk's office.
40. Senate document room.
41. Committee on Transportation Routes to Seaboard.
42. Committee on Improvement of the Mississippi River and its Tributaries.
43. Committee on Private Land Claims.
44. Committee on Geological Survey.
45. Committee on Railroads.
46. } Committee on Organization, Conduct and Expenditures of the Executive Departments.
47. }

SENATE WING.

14. Committee on Public Buildings and Grounds.
15. } Committee on Interstate Commerce.
16. }
17. Committee on Privileges and Elections.
18. } Committee on Commerce.
19. }
20. Press associations: Western Union and Postal Telegraphs.
21. Newspaper Correspondents' room.
22. Ladies' room.
23. Committee on Naval Affairs.
24. Conference room of the minority.
25. Committee on Claims.
26. Committee on Engrossed Bills.
27. Elevator.
28. Correspondents' room.

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